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COMPOSITION-LITERATURE

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PREFACE.

THIS book has been prepared for the use of the more advanced classes in the secondary schools. It assumes previous study and practice to the extent outlined in the authors' *Elementary English Composition*. It is intended to be used as an alternative to the authors' *Composition-Rhetoric*, of which it is, in a limited sense, a revision.

Two of the well-tried features of that book are here retained, — the paragraph idea, and the conception of a composition as a growth. In most of its material, however, the present work is new, and, as the name chosen for the book implies, one of its leading aims is to make the pupil's work in composition and his reading of the English Classics more helpful to each other. To this end the point of view assumed from the outset is that the pupil must deduce the principles which he needs for his own composition work from the practice of successful writers. This point of view requires, of course, that a much greater amount of reading be done by the student than he finds necessary when principles are first formally stated, then illustrated by mere extracts, then recited in class, and then (it is to be feared) soon forgotten. But if the object of a secondary course in English is to make careful writers and thoughtful readers rather than to secure brilliant recitations, the space devoted in this book to pieces of literature and the time required for reading and writing will not be begrudged.

As in the authors' *Elementary English Composition*, the idea of writing for a specified audience is kept prominently

before the pupil's mind, both in the text and in the assignments, and for reasons that are self-evident, considerable use is made of the definite, concrete material afforded by pictures.

The logical aspects of composition work and of literary study have not been overlooked. Few phases of English have suffered greater neglect in recent years, yet few, when properly attended to, prove to be of greater permanent benefit to the pupil. The study of logical structure and the analysis of literary wholes into their constituent units are accordingly emphasized in this book. For the quotations in the text of Chapter I the authors have drawn freely — but without fear of exhausting the store — upon the fascinating work of Mr. George Bainton, entitled *The Art of Authorship*.

JUNE, 1902.

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COMPOSITION—LITERATURE.



CHAPTER I.

FIRST PRINCIPLES.

1. Introductory. — To find out how any business may best be conducted, we naturally go to the persons who have been most successful in it. If we want to know how to build good houses, we go to well-known architects and contractors; if we want to know how to treat patients and cure them, we go to eminent physicians; if we want to know how to paint pictures worth looking at, we go to famous artists. In like manner, if we want to find out how good writing is produced, we may go to successful men-of-letters, — to writers of good essays, good novels, and good poems.

To learn how successful writers have acquired their mastery of the language we may do one or both of two things: (1) We may ask what they have said about their own methods of writing; (2) we may examine the writing itself, and draw our own conclusions. In this chapter we shall do both of these things, — we shall quote the words of authors who have undertaken to disclose the secrets of their art, and we shall test their professions by their practice.

2. The Three Requisites of Good Writing. — If we compare the various hints and suggestions thrown out by authors who have written about their methods of work, we shall find that they dwell chiefly upon three things. They say that in order to learn to write well we must have or acquire: —

I. A certain way of thinking and feeling about the persons we write for.

II. A certain way of looking at the things we write about.

III. A sense for the use and value of the words, sentences, and other forms of speech, by which ideas are expressed.

3. Putting yourself in your Reader's Place. — In the first place, then, he who would learn to write well must get into a certain habit of thinking and feeling about the persons for whom he writes. What is this habit? We will let the authors speak for us. First we may quote the words of the American writer of stories, Frank R. Stockton: —

“Whatever merit my methods of expression may possess, is due, I believe, to my constant, earnest, and ever anxious desire to make my readers understand what I mean.”

Another American writer, the novelist and essayist George W. Cable, has made a similar remark.

“As to my method,” says Mr. Cable, “I am only conscious of one feature of it, and that is to conceive my reader as being a wise, noble, sincere person, able to appreciate grave and light treatment of subjects according to their fitness, and utterly intolerant of all

affectation and unguineness ; also a person with very little time to spare to listen to what I have to indicate. I am almost tempted to say that, as far as I know, this is my whole art."

In the same vein writes the English essayist and poet, Frederick W. H. Myers : —

"It seems to me that almost the only way to write effectively is to choose some subject on which one really feels deeply and has thought long, and then to select and arrange one's language with a strong desire that one's readers shall understand just what one means, and be persuaded that it is true. I try to read over what I write as though I were a reader both somewhat hostile and somewhat dull of apprehension, and I try to remove any stumbling-blocks which such a reader might encounter in wording or arrangement."

Another English writer (G. F. Armstrong), not so well known, says that the author "should write to make his meaning evident to his hearers, rather than to get what he has to say written, and for this purpose he ought to be able to project himself into the minds of his readers and look at his composition as an outsider." The author of *Lorna Doone* (R. D. Blackmore) gives the same testimony : "If I contrive to put my thoughts into concise and clear form, it is done simply by first making sure what I mean, then arranging the words in straight order without waste, and then looking at them, as with a stranger's mind, to learn whether he would take them as I have done." Abraham Lincoln accounted for his unusual power of putting things clearly by the fact that when he was a boy he never was satisfied with an idea until he had put it in lan-

guage “plain enough, as he thought, for any boy he knew to comprehend.”

It will now be apparent, from these quotations, what is the first requisite of writing well, according to the authors whose views have been presented. It is that **the beginner should form the habit of putting himself in the place of his readers.** The more he is interested in his readers, real or imaginary, — the more keenly he feels with their feelings, the more sharply he sees with their eyes, — the better is his writing likely to be. On the other hand, if, forgetting his readers, he thinks only of himself, or writes only in order to show off what he knows, his writing is likely to be bad, — his readers will not understand it, or, if they understand it, will not be interested in it.

Whether or not the authors whose opinions we have cited practice what they preach, we may readily determine for ourselves by examining a few specimens of their writing. Let us consider, for example, this paragraph by Mr. Stockton, from his story of *Rudder Grange*: —

Great was the inward satisfaction when the cow, when our *own* cow, walked slowly and solemnly into our yard, and began to crop the clover on our little lawn. Pomona and I gently drove her to the barn, while Euphemia endeavored to quiet the violent demonstrations of the dog (fortunately chained) by assuring him that this was *our* cow and that she was to live here, and that he was to take care of her, and never bark at her. All this and much more, delivered in the earnest and confidential tone in which ladies talk to infants and dumb animals, made the dog think that he was to be let loose to kill the cow, and he bounded and leaped

with delight, tugging at his chain so violently that Euphemia became a little frightened and left him. This dog had been named Lord Edward, at the earnest solicitation of Pomona, and he was becoming somewhat reconciled to his life with us. He allowed me to unchain him at night, and I could generally chain him up in the morning if I had a good big plate of food with which to tempt him into the shed.

When you read this, do you not feel as if some one with a kindly note in his voice were speaking to you personally? He is not trying to show how many big words he can use, nor how witty he is, nor how much he knows. He is just intent upon making you see what he sees and feel what he feels. Somehow having divined the things you would like to hear, he says these things to you as simply and directly as he can.

It is just so with the following paragraph from Cable's *Dr. Sevier*. One who reads it feels almost as if the author were at his side, talking to him personally, pointing out the features of the scene, directing his attention now to the grass in the crevices between the stones, now to the distant street-car, now to the cottage buried in the foliage : —

The name of the street where their house stood has slipped me, as has that of the clean, unfrequented, round-stoned way up which one looked from the small cottage's veranda, and which, running down to their old arched gate, came there to an end, as if that were a pretty place to stop at in the shade until evening. Grass grows now, as it did then, between the round stones; and in the towering sycamores of the reddened brick sidewalk the long, quavering note of the cicada parts the wide summer noonday silence. The stillness yields to little else, save now and then the

tinkle of a mule-bell, where in the distance the softly rumbling street-car invites one to the centre of the town's activities, or the voice of some fowl that, having laid an egg, is asserting her right to the credit of it. Some forty feet back, within a mossy brick wall that stands waist-high, surmounted by a white, open fence, the green wooden balls on top of whose posts are full eight feet above the sidewalk, the cottage stands high up among a sweet confusion of pale purple and pink crape myrtles, oleanders white and red, and the bristling leaves and plumes of white bells of the Spanish bayonet, all in the shade of lofty magnolias, and one great pecan.—*Dr. Sevier*, pp. 454-455.

Observe that the attitude of mind of the person who wrote this passage is not that of cringing obsequiousness, as if he said to you, "Command me. I am ready to say to you anything you want to hear." Still less is it the mental attitude of a man who plumes himself on the idea that you are looking over his shoulder and admiring the smartness of his writing. It is rather the earnest, eager talk of one who is deeply interested in you, and who, because of his interest and sympathy, is anxious to tell you what he knows you will be interested to hear.

Now compare with the foregoing the following extract from an essay by a high school pupil:—

JAMES FITZ-JAMES.

This interesting and justly celebrated character from Sir Walter Scott's beautiful and limpid poem of the *Lady of the Lake* stands in singular, it would hardly be too much to say startling, contrast with the average monarch of his day and generation. We first have the pleasure of making his ac-

quaintance when he is engaged in one of the popular pastimes of the nobility of feudal times—I allude to the deer-hunt.

A glimpse of his fine nature is obtained from his grief over his dying steed. Although exhilarated with the excitement of the chase, his better feelings emerge when he realizes that his favorite has departed; and while one cannot but think that it would have been better if James had reflected upon his horse's good qualities before he urged it to its death, still the wonder is that he appreciated the noble animal at all in a day when little seemed to prevail in the race of men but pride and personal glory. That he takes notice of the beauties of the environment and realizes to some extent the grandeur of the scenery under the circumstances in which he finds himself situated, also serves to illustrate the extraordinary and unusual qualities of his character.

Is it not obvious that the boy who wrote this did not care a fig whether anybody read it or not? We can imagine him muttering it with averted face, or reciting it with brazen shrillness, in the presence of his listless schoolmates; but who can conceive of him as saying it earnestly or eagerly to some friend in whom he has a deep personal interest? Read it so to some one, and see if you can keep your face straight.

4.

Assignments.

Examine the following passages. Do the writers of them seem to be addressing the same sort of reader? Picture the reader to whom the writer of the first paragraph seems to be addressing himself. Describe him in detail. Is he old or young? Educated or uneducated? Bright or stupid? Now think of the writer of the passage as saying or reading his words to you. What does he look

like? Is he old or young? What is his manner like—is it gracious and benign, or abrupt and brusque?

1. In fine weather the old gentleman is almost constantly in the garden; and when it is too wet to go into it, he will look out of the window at it, by the hour together. He has always something to do there, and you will see him digging, and sweeping, and cutting, and planting, with manifest delight. In spring time, there is no end to the sowing of seeds, and sticking little bits of wood over them, with labels, which look like epitaphs to their memory; and in the evening, when the sun has gone down, the perseverance with which he lugs a great watering-pot about is perfectly astonishing. The only other recreation he has is the newspaper, which he peruses every day, from beginning to end, generally reading the most interesting pieces of intelligence to his wife during breakfast. The old lady is very fond of flowers, as the hyacinth-glasses in the parlor-window, and geranium-pots in the little front court, testify. She takes great pride in the garden too; and when one of the four fruit-trees produces rather a larger gooseberry than usual, it is carefully preserved under a wine-glass on the sideboard, for the edification of visitors, who are duly informed that Mr. So-and-so planted the tree which produced it, with his own hands. On a summer's evening, when the large water-pot has been filled and emptied some fourteen times, and the old couple have quite exhausted themselves by trotting about, you will see them sitting happily together in the little summer-house, enjoying the calm and peace of the twilight, and watching the shadows as they fall upon the garden, and, gradually growing thicker and more sombre, obscure the tints of their gayest flowers.

2. The small Town of Dunbar stands, high and windy, looking down over its herring-boats, over its grim old Castle now much honey-combed—on one of those projecting rock

promontories with which that shore of the Frith of Forth is niched and vandyked, as far as the eye can reach. A beautiful sea; good land, too, now that the plougher understands his trade; a grim niched barrier of whinstone sheltering it from the chafings and tumblings of the big blue German Ocean. Seaward St. Abb's Head, of whinstone, bounds your horizon to the east, not very far off; west, close by, is the deep bay and fishy little village of Belhaven; the gloomy Bass and other rock-islets, and farther the Hills of Fife, and foreshadows of the Highlands, are visible as you look seaward. From the bottom of Belhaven bay to that of the next sea-bight St. Abb's-ward, the Town and its environs form a peninsula. Along the base of which peninsula, "not much above a mile and a half from sea to sea," Oliver Cromwell's Army, on Monday, 2d of September, 1650, stands ranked, with its tents and Town behind it, — in very forlorn circumstances. This now is all the ground that Oliver is lord of in Scotland. His ships lie in the offing, with biscuit and transport for him, but visible elsewhere in the Earth no help.

5. Saying what you Think. — In the second place all good writers agree that in order to write well we must have or acquire a certain way of looking at the things about which we write. They say that **one who would write well must be deeply and sincerely interested in his subject.** He must see things with his own eyes, think about them with his own mind, have his own sincere feelings about them, not pretend to the feelings of some one else. Then his words will have an honest ring, and will be in some measure alluring to others. "I must feel the thing first," says John Burroughs, "and then I can say it; I must love the subject upon which I write, it must adhere to me, and for the time being become a part of me." Says

another writer, "I put myself, my experience, my observations, my heart and soul into my work." "To believe your own thought," says Emerson, "to believe that what is true for you in your private heart is true for all men—that is genius." And Emerson goes on to point out the value of this belief in one's own thought in a passage that every pupil ought to commit to memory:—

"The highest merit we ascribe to Moses, Plato, and Milton, is, that they set at naught books and traditions, and spoke not what men thought but what they thought. A man should learn to detect and watch that gleam of light which flashes across the mind from within more than the lustre of the firmament of bards and sages. Yet he dismisses without notice his thought, because it is his. In every work of genius we recognize our own rejected thoughts; they come back to us with a certain alienated majesty. Great works of art have no more affecting lesson for us than this. They teach us to abide by our spontaneous impression with good-humored inflexibility, then most when the whole cry of voices is on the other side. Else, to-morrow a stranger will say with masterly good sense precisely what we have thought and felt all the time, and we shall be forced to take with shame our opinion from another."

The same idea is thus expressed by the English novelist, David Christie Murray:—

"Take Shakespeare's lines:—

"'There's not the smallest orb that thou behold'st
But in his circle like an angel sings,
Still quiring to the young-eyed cherubim!'

Here, where all is beautiful, there is nothing to match the perfect inspiration of the epithet in the third line — ‘the *young-eyed* cherubim.’ The poet looked at his own imagination till the starry eyes, alight with immortal youth, flashed into his own. He *saw* and he could say. The insight of a profound and lofty imagination is not a thing to be got at by training, but the humblest student can look at his own thought till it grows clear, or at least clearer.”

Many other writers have testified to the value of these qualities of sincerity and truth to one’s own thought. “The secret of good writing,” according to Coventry Patmore, “is to have perfectly clear thoughts and vivid impressions of things, and never to be contented with any inadequate expression of them.” “I have always thought there is only one royal road to style,” says Amelia E. Barr, the American novelist, “and that is to see with perfect clarity what one desires to say.” Thomas Hughes, author of *Tom Brown at Rugby*, thought that “any style is good if you have something you have a call to say and men ought to hear.” The advice of S. Baring-Gould is “to say the thing as you see it and bend the whole power of your mind upon it until you see it well.” The good authors, he thinks, are “those who enter into life, bear its burdens, penetrate its meaning, passionately seeking what lies at the heart of it.”

“My experience,” says W. Clark Russell, the writer of stories of the sea, “is that I can best express what I see most clearly; hence, as my acquaintance with the sea-life is considerable, few illustrations of it can occur but that I can grasp them in their entirety; and I find

that words seldom fail me when the image present to my imagination is charged with living color and defined in its true proportions."

"Let a man speak with earnestness and promptitude," is the advice of Edmund Gosse, "having first something to communicate, and let him eliminate from his speech all that is loose, needless, and ineffective, and there is style, the pure juice of his nature, in what he says. So that I should say, the first recipe is complete sincerity and directness."

"I should think it would be fatal," says Gerald Massey, "in writing, as in manner, to put on style! Better begin by saying what you have to say in the simplest sincerity, in the fewest and shortest words. . . . The primary thing is to think clearly, and to have the data to go upon. Force of style can only come from force of character, with plenty of practice."

Such are the opinions of good writers upon this feature of composition work. Let us now examine some specimens of their writing for evidences of their practice in this regard. Taking one of John Burroughs's studies of animals, we may observe whether he seems to "love the subject on which he writes." The following passage from his *Squirrels and Other Fur-bearers* will answer the purpose:—

The chipmunk is quite a solitary creature; I have never known more than one to occupy the same den. Apparently no two can agree to live together. What a clean, pert, dapper, nervous little fellow he is! How fast his heart beats, as he stands up on the wall by the roadside, and, with hands spread out upon his breast, regards you intently! A movement of your arm, and he darts into the wall with a

saucy *chip-r-r*, which has the effect of slamming the door behind him.

Note how intensely interested the author seems to be in the movements of the chipmunk. You would be willing to take oath that Burroughs had seen that performance with his own eyes. And who could doubt, after reading the following, that the author had heard, and fondly remembered when he wrote, the bark of the fox:—

It has been many a long day since I heard a fox bark, but in my youth among the Catskills I often heard the sound, especially of a still moonlight night in midwinter. Perhaps it was more a cry than a bark, as if he had not yet learned the trick of it. But it is a wild, weird sound. I would get up any night to hear it again. I used to listen for it when a boy, standing in front of my father's house. Presently I would hear one away up on the shoulder of the mountain, and I imagined I could almost see him sitting there in his furs upon the illuminated surface and looking down in my direction. As I listened, maybe one would answer him from behind the woods in the valley, a fitting sound amid the ghostly winter hills.

Now read the following paragraph by Emerson. Is it not clear that he has seen with his own eyes the "poor fungus" pushing its way up through the frosty ground, lifting a hard crust on its head?

Love would put a new face on this weary old world in which we dwell as pagans and enemies too long, and it would warm the heart to see how fast the vain diplomacy of statesmen, the impotence of armies, and navies, and lines of defence, would be superseded by this unarmed child. Love

will creep where it cannot go, will accomplish that by imperceptible methods,—being its own lever, fulcrum, and power,—which force could never achieve. Have you not seen in the woods in a late autumn morning, a poor fungus or mushroom,—a plant without any solidity, nay, that seemed nothing but a soft mush or jelly,—by its constant, total, and inconceivably gentle pushing, manage to break its way up through the frosty ground and actually to lift a hard crust on its head? It is the symbol of the power of kindness.

6.

Assignments.

(a) Name and tell about some peculiar, though common, sight that you have observed with your own eyes.

(b) Name and tell about some peculiar, though common, sound that you have yourself heard and now remember vividly.

(c) Having read the following selections, point out passages in which the writer seems to be deeply interested in his subject and to know it thoroughly. Point out other passages, if you can find any such, in which the writer appears indifferent or unseeing. Find similar passages in your other reading.

1. I once ascended the spire of Strasburg Cathedral, which is the highest, I think (at present), in Europe. It is a shaft of stone filigree-work, frightfully open, so that the guide puts his arms behind you to keep you from falling. To climb it is a noonday nightmare, and to think of having climbed it crisps all the fifty-six joints of one's twenty digits. While I was on it, "pinnae'd dim in the intense inane," a strong wind was blowing, and I felt sure that the spire was rocking. It swayed back and forward like a stalk of rye or a cat-o'-nine-tails (bulrush) with a bobolink on it. I mentioned it to the guide, and he said that the spire really did swing back and forward,—I think he said some feet.

2. He looked back once before he left the street: and

looked upon a sight not easily to be erased, even from his remembrance, so long as he had life.

The vintner's house, with half a dozen others near at hand, was one great glowing blaze. All night no one had essayed to quench the flames or stop their progress; but now a body of soldiers were actively engaged in pulling down two old wooden houses, which were every moment in danger of taking fire, and which could scarcely fail, if they were left to burn, to extend the conflagration immensely. The tumbling down of nodding walls and heavy blocks of wood, the hooting and the execrations of the crowd, the distant firing of other military detachments, the distracted looks and cries of those whose habitations were in danger, the hurrying to and fro of frightened people with their goods; the reflections in every quarter of the sky, of deep, red, soaring flames, as though the last day had come and the whole universe were burning; the dust and smoke, and drift of fiery particles, scorching and kindling all it fell upon; the hot, unwholesome vapor, the blight on everything; the stars and moon, and very sky obliterated, — made up such a sum of dreariness and ruin, that it seemed as if the face of heaven were blotted out, and night, in its rest and quiet, and softened light, never could look upon the earth again.

3. The captain turned all his attention to getting the brig ready for the storm that was even then close upon us. In the shortest time our royal and topgallant yards were down, the decks cleared of lumber, the native passengers sent below, and five fathoms of cable hove in. Hayston knew the brig would swing round with her head to the passage as soon as the gale struck her, and unless he hove in cable, must strike on one of the boulders he had spoken of.

As yet there was not a breath of air, for, after the last whisper of the land breeze had died away, the atmosphere became surcharged with electricity, and the rollers commenced

to sound a ceaseless thunder, as they dashed themselves upon the reef, such as I had never heard before. A pall of darkness settled over us, and though the whale-ships were so near that the voices of their crews sounded strange and ghost-like in our ears, we could see nothing except the dull glow of the lamps alight in the cabins — showing through the ports.

Then we heard the voice of Captain Grant of the *St. George*, "Stand by, Captain Hayston, it's coming along as solid as a wall." A fierce gust whistled through the cordage, and then a great white cloud of rain, salt spume, and spray enveloped the brig, as with a shrill, humming drone, like a thousand bagpipes in full blast, the full force of the gale struck us. The brig heeled over, then swung round quickly to her anchor, while the crew, every man at his station, sought through the inky blackness that followed the rain squall to see how the whale-ships fared.

4. As we pass away from the period of childhood, most of its wonderful sights lose their fascination. To experienced and disillusioned middle age it almost seems that nothing is any longer wonderful except perhaps the fact that nothing is any longer wonderful. But for my own part, as I go on in life, I find that two or three of the child's great spectacles still keep for me their freshness. One of these is the elephant leading the circus procession through the village street. I never could see it enough, that huge, unearthly shape, moving solemnly along; flapping its wings of ears, not for common and mundane fly-guards, but in some mysterious gesture or ceremonial; bending its architectural legs in the wrong place; waving its trunk in incantation; seeing none of the trivial street matters to right or left, but absorbed in Oriental dreams. I used to think it strange that people who were rich enough should not have one always pacing about their own back yard.

5. THE REVERIE OF POOR SUSAN.

At the corner of Wood Street, when daylight appears,
Hangs a thrush that sings loud, it has sung for three years:
Poor Susan has passed by the spot, and has heard
In the silence of morning the song of the Bird.

'Tis a note of enchantment; what ails her? She sees
A mountain ascending, a vision of trees;
Bright volumes of vapor through Lothbury glide,
And a river flows on through the vale of Cheapside.

Green pastures she views in the midst of the dale,
Down which she so often has tripped with her pail;
And a single small cottage, a nest like a dove's,
The one only dwelling on earth that she loves.

She looks, and her heart is in heaven: but they fade,
The mist and the river, the hill and the shade:
The stream will not flow, and the hill will not rise,
And the colors have all passed away from her eyes!

— WORDSWORTH.

(d) Select from any source you please five passages in which the writer seems to be on fire with his subject—to “feel” it, to “love” it.

(e) Read a chapter of *Lorna Doone*. Transcribe the passage in which the author appears to see most clearly the thing he is describing.

7. Learning the Resources of Language. — A writer who is able habitually to put himself in close sympathy with his reader and who knows thoroughly and takes intense pleasure in the subject on which he is to write, has made a good beginning in the art of composition. He may be said to have mastered a good two-thirds of it.

But these gifts or acquirements are not enough to insure his writing well. With the strongest desire to express himself and the best disposition toward his readers, he may yet lack the skill to handle the fine-edged tools of language. In spite of his most earnest efforts to say what is on his mind, he may say something quite different. His pen may refuse to write precisely what he wants it to write. Even if he says what he intended, his writing may be uncouth, disorderly, and ill-proportioned. Meaning to say his thought simply, he may, from sheer clumsiness and lack of familiarity with the resources of language, say it feebly. Meaning to say it with force, he may say it with violence and exaggeration.

It is of importance, therefore, for the student of composition, if he would convey his thought clearly and forcibly to others, to make acquaintance with the uses of the various elements and forms of expression. He should know the values of words, both singly and in combination. He should have an eye for good framework in the construction of whole compositions and their divisions. He should acquire a keen sense for the unity and integrity of well-written prose.

Let us see what good writers have thought about this requisite of good composition.

All really good writers have been greatly solicitous about the value of the words they use. "I hate false words," said Landor, "and seek with care, difficulty, and moroseness those that fit the thing." Francis Galton, the English essayist, has testified to his "love of getting at the exact meaning of words." "I constantly consult good dictionaries," he says, and adds, "This

very day I have spent a good half-hour over the word *process*—‘the processes of heredity’—which as yet I cannot better, but which does not explain exactly what I want.” Thackeray’s daughter has said that her father used to say that “the great thing was to write no sentence without a meaning to it—that was what style really meant—and also to avoid long Latin words as much as possible.” “I remember,” she says, “his once showing me a page of *The Newcomes* altogether rewritten, with simpler words put in the place of longer ones.” “When I feel inclined to read poetry,” says Oliver Wendell Holmes (half whimsically to be sure, but with seriousness underneath the whim), “I take down my Dictionary. The poetry of words is quite as beautiful as that of sentences. The authors may arrange the gems effectively, but their shape and lustre have been given by the attrition of ages. Bring me the finest simile from the whole range of imaginative writing and I will show you a single word which conveys a more profound, a more accurate, and a more eloquent analogy.”

Thomas Wentworth Higginson has expressed a similar idea: “There may be phrases which shall be palaces to dwell in, treasure-houses to explore; a single word may be a window from which one may perceive all the kingdoms of the earth and the glory of them. Sometimes a word will speak what accumulated volumes have labored in vain to utter; there may be years of crowded passion in a phrase, and half a life may be concentrated in a sentence.”

According to Edwin Arnold, “The great thing is to believe in the importance, almost in the vitality, of

words, and to use none without the care of the mosaic maker fitting in his tesserae. This grows to become a habit and is quite consistent with very rapid work." Mark Twain says that the young writer "will notice in the course of time, as his reading goes on, that the difference between the *almost right* word and the *right* word is really a large matter—'tis the difference between the lightning-bug and the lightning." "It is of consequence," writes Louise Molesworth, "for every one . . . to get rid of all unnecessary fog and confusion of brain—and nothing helps this more than training oneself to choosing the best words one can find. It is a frequently given piece of advice 'not to use a long one where a short one would do,' but it may be acted upon too much. I would rather advise young writers to choose the word which best expresses their meaning, be it long or short."

The homely virtues of good grammar are also insisted upon by most successful authors as the foundation of good writing. "Above everything," says the author of *John Inglesant* (J. H. Shorthouse), "strive to form every sentence so as to express your meaning in the simplest way, and in accordance with the easiest, plainest rules of English grammar." "A good ear, a sound judgment, and a thorough knowledge of English grammar," were thought by Professor Tyndall to be important requisites to good writing. "A good style," says Aubrey De Vere, an Irish poet and essayist, "is, of course, the result of care, but the care . . . should proceed from a conscientious desire not to sin against grammar, not from a vainglorious wish to excel." "Lay a good foundation of grammatical knowledge,"

was the advice of the historian, George Rawlinson, "so as to be sure of your grammar." "First of all," says George Macdonald, "the writer ought to make a good acquaintance with grammar, the rarity of which possession is incredible to any but the man who is precise in his logical use of words. There are very few men who can be depended on for writing a sentence grammatically perfect." The same view was held by Thomas De Quincey, who said that in the whole circuit of his reading, which was enormous, he had never met with an author who did not occasionally use bad grammar.

The resources of expression include not only the smaller units, words and sentences, but the larger units, paragraphs and whole compositions. These latter elements of good writing we may call the structural elements. They are the framework, or, as one author has termed them, the "bones," of a composition. Good writers who have treated of this feature of prose have dwelt upon the value of a sense for connection, plan, and order. "Connection," says Benjamin Jowett, "is the soul of good writing." Referring to the necessity of plan and order, Professor Edward Dowden writes as follows:—

"In writing narrative, which I have had some practice in, I believe the most important thing is to discover and then conceal a logic, a rational order in the sequence of topics. A mass of incidents has to be set forth, and the great art is to convert what is merely chronological into a rational sequence, where one thing leads on to another as it were by natural associations. When one has picked out the facts, separated them into groups,

and decided on the order in which the groups shall succeed one another, the thing is really done."

Other writers have called attention to the fact that good prose seems to move steadily forward from beginning to end. Good prose marches, bad prose merely marks time. Mr. W. D. Howells, speaking of one of his own articles, says:—

"I, for instance, in putting this paper together, am anxious to observe some sort of logical order, to discipline such impressions and notions as I have of the subject into a coherent body which shall march column-wise to a conclusion obvious, if not inevitable, from the start."

The same idea is expressed by De Quincey under a different figure. He speaks of Burke's compositions as *growing*. In a footnote to his essay on *Rhetoric* he says:—

"We may take the opportunity of noticing what it is that constitutes the peculiar and characterizing circumstances in Burke's manner of composition. It is this: that under his treatment every truth, be it what it may, every thesis of a sentence, *grows* in the very act of unfolding it. Take any sentence you please from Dr. Johnson, suppose, and it will be found to contain a thought, good or bad, fully preconceived. Whereas in Burke, whatever may have been the preconception, it receives a new determination or inflection at every clause of the sentence. Some collateral adjuncts of the main proposition, some temperament or restraint, some oblique glance at its remote affinities, will invariably be found to attend the progress of his sentences, like the spray from a waterfall, or the scintillations from the iron under the blacksmith's hammer. Hence, whilst a writer

of Dr. Johnson's class seems only to look back upon his thoughts, Burke looks forward, and does in fact advance and change his own station concurrently with the advance of the sentences."

8.

Assignments.

(a) Read the following lines of Milton's *L'Allegro*. Make a list of the words that strike you as being "just right," and give your reasons for thinking that each word is the best that could be selected for the place.

Haste thee, Nymph, and bring with thee
Jest and youthful Jollity,
Quips and Cranks and wanton Wiles,
Nods and Becks and wreathed Smiles,
Such as hang on Hebe's cheek,
And love to live in dimple sleek;
Sport that wrinkled Care derides,
And Laughter holding both his sides.
Come, and trip it, as you go,
On the light fantastic toe;
And in thy right hand lead with thee
The mountain-nymph, sweet Liberty;
And, if I give thee honor due,
Mirth, admit me of thy crew,
To live with her, and live with thee,
In unreproved pleasures free;
To hear the lark begin his flight,
And, singing, startle the dull night,
From his watch-tower in the skies,
Till the dappled dawn doth rise;
Then to come, in spite of sorrow,
And at my window bid good-morrow,
Through the sweet-briar or the vine,
Or the twisted eglantine;

While the cock, with lively din,
 Scatters the rear of darkness thin;
 And to the stack, or the barn-door,
 Stoutly struts his dames before:
 Oft listening how the hounds and horn
 Cheerly rouse the slumbering morn,
 From the side of some hoar hill,
 Through the high wood echoing shrill:
 Sometime walking, not unseen,
 By hedgerow elms, on hillocks green,
 Right against the eastern gate
 Where the great Sun begins his state,
 Robed in flames and amber light,
 The clouds in thousand liveries dight;
 While the ploughman, near at hand,
 Whistles o'er the furrowed land,
 And the milkmaid singeth blithe,
 And the mower whets his scythe,
 And every shepherd tells his tale
 Under the hawthorn in the dale.

(b) Are there any phrases or sentences in the following selections to which Mr. Higginson's words—"years of crowded passion in a phrase," "half a life concentrated in a sentence"—may be applied?

1. Brave Sea-captain, Norse Sea-king — Columbus, my hero, royalest Sea-king of all! it is no friendly environment this of thine, in the waste deep waters; around thee multitudinous discouraged souls, behind thee disgrace and ruin, before thee the unpenetrated veil of Night.

2.

With grave

Aspect he rose, and in his rising seemed
 A pillar of state; deep on his front engraven
 Deliberation sat, and public care;
 And princely counsel in his face yet shone,

Majestic though in ruin. Sage he stood,
With Atlantean shoulders, fit to bear
The weight of mightiest monarchies ; his look
Drew audience and attention still as night
Or summer's noontide air.

3. This goodly frame, the earth, seems to me a sterile promontory, this most excellent canopy, the air, look you, this brave o'erhanging firmament, this majestical roof fretted with golden fire, why, it appears no other thing to me than a foul and pestilent congregation of vapors. What a piece of work is a man ! how noble in reason ! how infinite in faculty ! in form and moving how express and admirable ! in action how like an angel ! in apprehension how like a god !

4. *Lady Macbeth.* How now, my lord ! why do you keep alone,

Of sorriest fancies your companions making,
Using those thoughts which should indeed have died
With them they think on ? Things without all remedy
Should be without regard : what's done is done.

Macbeth. We have scotch'd the snake, not kill'd it :
She'll close and be herself, whilst our poor malice
Remains in danger of her former tooth.
But let the frame of things disjoint, both the worlds suffer,
Ere we will eat our meal in fear, and sleep
In the affliction of these terrible dreams
That shake us nightly : better be with the dead,
Whom we, to gain our peace, have sent to peace,
Than on the torture of the mind to lie
In restless ecstasy. Duncan is in his grave ;
After life's fitful fever he sleeps well ;
Treason has done his worst : nor steel nor poison,
Malice domestic, foreign levy, nothing,
Can touch him further.

5. It is not to be thought of that the flood
 Of British freedom, which, to the open sea
 Of the world's praise, from dark antiquity
 Hath flowed, "with pomp of waters, unwithstood" —
 Roused though it be full often to a mood
 Which spurns the check of salutary bands,—
 That this most famous stream in bogs and sands
 Should perish; and to evil and to good
 Be lost forever. In our halls is hung
 Armory of the invincible knights of old:
 We must be free or die, who speak the tongue
 That Shakespeare spake — the faith and morals hold
 Which Milton held. In everything we're sprung
 Of earth's first blood, have titles manifold.

(c) Find in the first act of Shakespeare's *Merchant of Venice* five phrases which seem to you to be (in Mr. Higginson's phrase) "palaces to dwell in."

(d) Which of the following selections seems to march most steadily to the goal which the writer has in view?

1. The last occasion on which I saw the pampa grass in its full beauty was at the close of a bright day in March, ending in one of those perfect sunsets seen only in the wilderness, where no lines of house or hedge mar the enchanting disorder of nature, and the earth and sky tints are in harmony. I had been travelling all day with one companion, and for two hours we had ridden through the matchless grass, which spread away for miles on every side, the myriads of white spears, touched with varied color, blending in the distance and appearing almost like the surface of a cloud. Hearing a swishing sound behind us, we turned sharply round, and saw, not forty yards away in our rear, a party of five mounted Indians, coming swiftly towards us. But at the very moment we saw them their animals came to a dead

halt, and at the same instant the five riders leaped up, and stood erect on their horses' backs. Satisfied that they had no intention of attacking us, and were only out looking for strayed horses, we continued watching them for some time, as they stood gazing away over the plain in different directions, motionless and silent, like bronze men on strange horse-shaped pedestals of dark stone; so dark in their copper skins and long black hair, against the far-off ethereal sky, flushed with amber light; and at their feet, and all around, the cloud of white and faintly blushing plumes.

2. It is near sundown when the wanderers reach the summit of the mountain. They find themselves in a large basin, crowded with vegetation, groves of trees with thick underwood, and plenty of grass and water, and abundant tracks of deer and other animals. No signs of Indians have been seen for so long that they deem themselves secure from molestation from that quarter, and are, therefore, unconcerned about the tremendous blaze made by some dozen dry pines to which their fire extends. Next morning, while riding slowly across the basin, a herd of deer appear feeding under the trees some two hundred yards off. Herbert gives his rein to the doctor, cautioning him not to move, and, pistol in hand (for they had deemed rifles too cumbrous in the rough country they expected to traverse), advanced stealthily from tree to tree until within shot. He had made his selection and was in the act of taking aim, when a shout from the doctor called his attention to two Indians who were approaching in a menacing attitude from another direction. The startled deer at once take themselves off, and he hastens towards the doctor and the horses to be in readiness for flight or action. Seeing the two men quietly awaiting them, the Indians, who were armed with bows and spears, paused about fifty paces distant, and made signs to

Herbert, who was still on foot, to advance and meet one of them half way, the doctor and the other Indian remaining where they were; a natural precaution against treachery. So Herbert went forward to hold a colloquy with the Indian.

9. Habits Good and Bad. — We may now sum up all that has been said, thus far, by arranging in parallel columns, first the habits of thought and writing which lead eventually to a good kind of English, and, second, as a warning, the habits which lead to a vicious, or at least a faulty, kind of English.

HABITS THAT PROMOTE
GOOD ENGLISH.

1. Putting yourself in your reader's place.
2. Writing only about things you see clearly in your own mind.
3. Writing what you actually feel and believe in.
4. Writing naturally.
5. Writing in dead earnest.
6. Using simple words.
7. Hunting for the exact word.
8. Paying strict attention to grammar.

HABITS THAT PROMOTE
BAD ENGLISH.

1. Writing to please yourself alone.
2. Writing about things you see vaguely and confusedly.
3. Pretending to feelings that you have not.
4. "Putting on style."
5. Writing to show off.
6. Using pretentious words.
7. Remaining content with the "almost right" word.
8. Letting the grammar take care of itself.

- | | |
|---|--|
| 9. Planning what you will say.
10. Reading only the best authors.
11. Reading thoughtfully and observantly.
12. Writing at regular hours.
13. Taking infinite pains.
14. Revising carefully. | 9. Plunging in anywhere and writing blindly ahead.
10. Reading anything, good or bad, that strikes your fancy.
11. "Skimming."
12. Waiting for the right mood, or for "inspiration."
13. Dashing the work off.
14. Letting the first draft go as it is. |
|---|--|

Of the three main principles of good writing that have now been discussed the first two need not be dwelt upon. To speak of them further would be only to repeat in one form or another the imperatives, "Put yourself in your reader's place," and "Write only what you honestly think and feel." No one can tell you *how* to observe these injunctions. He can do no more than tell you that you *must* observe them if you would learn to write.

But the third principle is different. Although skill in the use of tools can be acquired only by using them, yet there are many things that you can learn about them from others. You can learn their names for one thing—a knowledge which is not by any means to be despised. But more than that, you can learn how each tool should be used in order to produce the best results, and how it should not be used. In other words, it is

profitable, if we wish to learn to write, to study in some detail the nature and uses of words, sentences, paragraphs, and whole compositions, and the means by which the qualities of connection, plan, order, and growth may be secured. These things we shall consider in the remaining chapters of this book while examining well-known pieces of literature.

CHAPTER II.

UNITS OF COMPOSITION.

10. The Independent Unit. — A composition may consist of a single sentence, a proverb for instance, or a maxim, or an item of news. It may be completed in a single paragraph,—a series of sentences that belong together, or a sentence-group. It may require for completeness a number of these groups or paragraphs. The whole composition, whether complete in one sentence, in one paragraph, or in many paragraphs, is recognized as an independent unit,—a unit because it is all about one theme or idea and about nothing else; independent, because of itself it gives a meaning that is complete and satisfying. The proverb,

Wine is a mocker, strong drink is raging; and whosoever is deceived thereby is not wise (*Proverbs* xx. 1),

is an independent unit; and so is the following brief composition on the same theme:—

Who hath woe? Who hath sorrow? Who hath contentions? Who hath redness of eyes? They that tarry long at the wine; they that go to seek out mixed wine. Look not thou upon the wine when it is red, when it giveth its color in the cup, when it goeth down smoothly. At the last it biteth like a serpent, and it stingeth like an adder. Thine eyes shall behold strange things, and thine heart shall utter froward things. Yea, thou shalt be as he that lieth

down in the midst of the sea, or as he that lieth upon the top of the mast. *They have stricken me, shalt thou say, and I was not hurt; they have beaten me and I felt it not; when shall I awake? I will seek it yet again.*—*Proverbs xxiii. 29-35.*

The same theme has often been treated on a much larger scale, in sermons, lectures, and stories.

The following story by Thackeray is complete in itself, although he might have told it in fifty chapters:—

An old Abbé, talking among a party of intimate friends, happened to say, “A priest has strange experiences; why, ladies, my first penitent was a murderer.” Upon this the principal nobleman of the neighborhood enters the room. “Ah, Abbé, here you are; do you know, ladies, I was the Abbé’s first penitent, and I promise you my confession astonished him.”

Evidently, then, it is not any particular length, or any particular number of sentences, or of paragraphs, that entitles a composition to be called an independent unit. It is, as the name suggests, (1) its ability to stand alone and to yield a satisfying meaning without the help of any more words than we find in it; and (2) its quality of unity, which implies one theme or idea to write about, one purpose in writing, and the exclusion of everything irrelevant to the theme and purpose. The writer who would give to his composition these qualities must tell enough to make sure that his reader will understand him, and must keep out of his composition everything that is not connected with his subject or that is only remotely connected with it.

A good composition is about one subject and is complete in itself.

11.

Assignments.

(a) Which of the following are evidently independent compositions? Which contain words indicating that something must precede or follow? Which need more words in order to yield an intelligible meaning? Can you in any case suggest what the new matter should be?

1. Sweet are the uses of adversity,
Which, like the toad, ugly and venomous,
Wears yet a precious jewel in his head ;
And this our life, exempt from public haunt,
Finds tongues in trees, books in the running brooks,
Sermons in stones, and good in everything.

2. There rise authors, now and then, who seem proof against the mutability of language, because they have rooted themselves in the unchanging principles of human nature. They are like gigantic trees that we sometimes see on the banks of a stream ; which, by their vast and deep roots, penetrating through the mere surface and laying hold on the very foundations of the earth, preserve the soil around them from being swept away by the ever flowing current, and hold up many a neighboring plant and, perhaps, worthless weed to perpetuity.

3. The Sphinx was so mortified at the solving of her riddle that she cast herself down from the rock and perished.

4. There never yet was flower fair in vain,
Let classic poets rhyme it as they will ;
The seasons toil that it may blow again,
And summer's heart doth feel its every ill ;
Nor is a true soul ever born for naught ;
Wherever any such hath lived and died,
There hath been something for true freedom wrought.

Some bulwark levelled on the evil side :
Toil on, then, Greatness! thou art in the right,
However narrow souls may call thee wrong ;
Be as thou wouldst be in thine own clear sight,
And so thou wilt in all the world's ere long ;
For worldlings cannot, struggle as they may,
From man's great soul one great thought hide away.

— LOWELL.

5. Every individual has a place to fill in the world, and is important in some respect, whether he chooses to be so or not.

6. One of the illusions is that the present hour is not the critical, decisive hour. Write it on your heart that every day is the best day in the year.

7. From scenes like these old Scotia's grandeur springs,
That makes her loved at home, revered abroad :
Princes and lords are but the breath of kings,
An honest man's the noblest work of God.

8. Three Poets, in three distant ages born,
Greece, Italy, and England did adorn ;
The first in loftiness of thought surpass'd,
The next in majesty, in both the last.
The force of Nature could no further go ;
To make a third, she joined the former two.

9. Neither let mistakes nor wrong directions, of which every man, in his studies and elsewhere, falls into many, discourage you. There is precious instruction to be got by finding we were wrong. Let a man try faithfully, manfully, to be right ; he will grow daily more and more right. It is at bottom the condition on which all men have to cultivate themselves. Our very walking is an incessant falling ; a

falling and a catching of ourselves before we come actually to the pavement! It is emblematic of all things a man does.

10. Shortly after this event, the city of Thebes was afflicted with a monster which infested the highroad. It was called the Sphinx. It had the body of a lion, and the upper part of a woman. It lay crouched on the top of a rock, and arrested all travellers who came that way, proposing to them a riddle, with the condition that those who could solve it should pass safe, but those who failed should be killed. Not one had yet succeeded in solving it, and all had been slain. Œdipus was not daunted by these alarming accounts, but boldly advanced to the trial. The Sphinx asked him, "What animal is that which in the morning goes on four feet, at noon on two, and in the evening upon three?" Œdipus replied, "Man, who in childhood creeps on hands and knees, in manhood walks erect, and in old age with the aid of a staff."

11. Seven cities claim old Homer dead

Through which the living Homer begged his bread.

(b) Can you fill the blanks in the following in such a way as to give a satisfactory meaning?

1. Good manners do not require lying, for . . .

2. A dog, after plunging into a river, comes out wet to the skin, but the fur of a beaver or a mink . . .

3. Jefferson's interest in public affairs had become a part of his nature, and could not suddenly cease. Accordingly in his retirement . . .

4. The chief value and virtue of money consists in its having power over human beings; without this power large material possessions are useless, and to any person possessing such power, comparatively unnecessary. But . . .

5. The humblest mechanic now wields a mightier power, by means of machinery, than the kings and queens of antiquity ever exerted, and a factory-boy can perform a task that would have startled Greece and Rome as a miracle of skilful strength. Admit all this; but . . .

(c) What three sentences in the following are on a different subject from that announced at the beginning? Omit them and note the effect.

It is not requisite for the honor of Joanna, nor is there, in this place, room to pursue her brief career of *action*. That, though wonderful, forms the earthly part of her story: the spiritual part is the saintly passion of her imprisonment, trial, and execution. It is unfortunate, therefore, for Southey's *Joan of Arc* (which, however, should always be regarded as a *juvenile* effort), that, precisely when her real glory begins, the poem ends. But this limitation of the interest grew, no doubt, from the constraint inseparably attached to the laws of epic unity. Joanna's history bisects into two opposite hemispheres, and both could not have been presented to the eye in one poem, unless by sacrificing all unity of theme, or else by involving the earlier half, as a narrative episode, in the latter; which, however, might have been done, for it might have been communicated to a fellow-prisoner, or a confessor, by Joanna herself. It is sufficient, as concerns *this* section of Joanna's life, to say that she fulfilled, to the height of her promises, the restoration of the prostrate throne. France had become a province of England; and for the ruin of both, if such a yoke could be maintained. Dreadful pecuniary exhaustion caused the English energy to droop; and that critical opening *La Pucelle* used with a corresponding felicity of audacity and suddenness (that were in themselves portentous) for introducing the wedge of French native resources, for rekindling the national pride, and for planting the dauphin once

more upon his feet. When Joanna appeared, he had been on the point of giving up the struggle with the English, distressed as they were, and of flying to the south of France. She taught him to blush for such abject counsels. She liberated Orleans, that great city, so decisive by its fate for the issue of the war, and then beleaguered by the English with an elaborate application of engineering skill unprecedented in Europe. Entering the city after sunset, on the 29th of April, she sang a mass on Sunday, May 8, for the entire disappearance of the besieging force. On the 29th of June, she fought and gained over the English the decisive battle of Patay; on the 9th of July, she took Troyes by a *coup-de-main* from a mixed garrison of English and Burgundians; on the 15th of that month, she carried the dauphin into Rheims; on Sunday, the 17th, she crowned him; and there she rested from her labor of triumph. All that was to be *done* she had now accomplished; what remained was — to *suffer*. — DE QUINCEY : *Joan of Arc*.

(*d*) Tell in your own words the best short anecdote you remember ever to have heard or read. Examine it carefully to see if it has unity and is complete in itself.

(*e*) The following poem is by William Cullen Bryant. What is the main idea of it? Since it is rather long for an actual inscription, try reducing it to a single sentence such as might be inscribed on a small tablet at the entrance to a wood.

INSCRIPTION FOR THE ENTRANCE TO A WOOD.

Stranger, if thou hast learned a truth which needs
 No school of long experience, that the world
 Is full of guilt and misery, and hast seen
 Enough of all its sorrows, crimes, and cares,
 To tire thee of it, enter this wild wood
 And view the haunts of Nature. The calm shade
 Shall bring a kindred calm, and the sweet breeze,

That makes the green leaves dance, shall waft a balm
To thy sick heart. Thou wilt find nothing here
Of all that pained thee in the haunts of men
And made thee loathe thy life. The primal curse
Fell, it is true, upon the unsinching earth,
But not in vengeance. God hath yoked to guilt
Her pale tormentor, misery. Hence, these shades
Are still the abodes of gladness: the thick roof
Of green and stirring branches is alive
And musical with birds, that sing and sport
In wantonness of spirit; while below
The squirrel, with raised paws and form erect,
Chirps merrily. Throngs of insects in the shade
Try their thin wings and dance in the warm beam
That waked them into life. Even the green trees
Partake the deep contentment; as they bend
To the soft winds, the sun from the blue sky
Looks in and sheds a blessing on the scene.
Scarce less the cleft-born wild-flower seems to enjoy
Existence, than the winged plunderer
That sucks its sweets. The massy rocks themselves,
And the old and ponderous trunks of prostrate trees
That lead from knoll to knoll a causey rude
Or bridge the sunken brook, and their dark roots,
With all their earth upon them, twisting high,
Breathe fixed tranquillity. The rivulet
Sends forth glad sounds, and tripping o'er its bed
Of pebbly sands, or leaping down the rocks,
Seems, with continuous laughter, to rejoice
In its own being. Softly tread the marge,
Lest from her midway perch thou scare the wren
That dips her bill in water. The cool wind,
That stirs the stream in play, shall come to thee,
Like one that loves thee nor will let thee pass
Ungreeted, and shall give its light embrace.

(f) The following, from *The Voiage and Travaile of Sir John Mawnde-ville*, shows what written English prose was like in the middle of the fourteenth century. Read it aloud and see how much of it you can understand. Then reread with the help of the footnotes. After you are sure that you understand it all, transform it into the more condensed modern English idiom, noticing where and how you have condensed the original. Imagine yourself a present-day tourist telling these astonishing things to a group of open-mouthed neighbors. The country referred to is "Caldilhe" (Chaldea).

And there groweth a maner of fruyt, as though it weren gowrdes: and whan thei ben¹ rype, men kутten hem² a-to, and men fynden with-inne a lytylle best, in flesch, in bon and blode, as though it were a lytylle lomb with-uten wolle. And men eten bothe the frut and the best: and that is a gret merveylle. Of that frute I have eten; alle-though it were wondirfulle: but that I knowe wel, that God is merveyllous in his workes. And natheless I tolde hem of als⁴ gret a merveylle to hem, that is amonges us: and that was of the Bernakes.⁵ For I tolde hem, that in oure contree weren trees, that baren a fruyt, that becomen briddes⁶ fleeynge: and tho⁷ that fellen in the water, lyven; and thei that fallen on the erthe, dyen anon: and thei ben right gode to mannes mete. And here-of had thei als gret mervaylle, that summe of hem trowed, it were an impossible thing to be.

In that contree ben longe apples, of gode savour; where-of ben mo⁸ than an.c. in a clustre, and als mayne in another: and thei han⁹ grete longe leves and large, of .ij. fote long or more. And in that contree, and in other contrees there abouten, growen many trees, that beren clowe-gylofres¹⁰ and notemuges,¹¹ and grete notes of Ynde, and of Canelle¹² and of many other spices. And there ben vynes that beren so grete grapes, that a strong man shoulde have enow to done for to bere o¹³ clustre with alle the grapes.

¹ are ³ beast ⁵ barnacles, limpets ⁷ those ⁹ have ¹¹ nutmegs ¹³ one
² them ⁴ as ⁶ birds ⁸ more ¹⁰ cloves ¹² cinnamon

12. Related Units.—Every composition is an independent unit made up of smaller units. If a composition consists of two or more sentences, we expect to find the sentences related to one another in some intelligible way. Thus in the composition from Proverbs quoted on page 31, we find twelve sentences, each of which requires the help of others in order to make the meaning clear. Not one sentence of them all gives the complete meaning by itself. The fifth sentence answers the questions asked in the first four; the sixth gives personal advice which naturally follows from what is said in the five preceding sentences; and the rest of the composition shows why the advice should be heeded. These are called related sentences because they stand in an intelligible relation to one another and to the thought expressed by the whole composition. The sentences of every good paragraph are related units.

So too are the paragraphs of longer compositions. Each paragraph performs its part in completing the meaning of the composition. The paragraphs of a composition are related to each other in some intelligible way. To make plain to the reader what relationship is intended between paragraphs and between the sentences of each paragraph requires some planning and forethought.

Benjamin Franklin, who made himself an effective writer of plain prose, tells us in his *Autobiography* of an exercise by which he developed his skill in composition. Choosing as a model a piece from the *Spectator*, he would take it apart so as to discover how the related units of the piece, the paragraphs and the sentences, had been put together. He says : —

I took some of the [*Spectator*] papers, and, making short hints of the sentiments in each sentence, laid them by a few days, and then, without looking at the book, tried to complete the papers again, by expressing each hinted sentiment at length, and as fully as it had been expressed before, in any suitable words that should come to hand. Then I compared my *Spectator* with the original, discovered some of my faults, and corrected them.

In another place he tells us this:—

I also sometimes jumbled my collections of hints into confusion and after some weeks endeavored to reduce them into the best order before I began to form the full sentences and complete the paper. This was to teach me method in the arrangement of thoughts. By comparing my work afterwards with the original, I discovered many faults and amended them; but I sometimes had the pleasure of fancying that in certain particulars of small import I had been lucky enough to improve the method or the language.

The parts of a good composition are related one to another, and to the whole composition, in an intelligible way.

13.

Assignments.

(a) The following, written by Addison in 1711, is from the *Spectator* (No. 26). Discover its main divisions. In what way is each main division related to the preceding and the following? What lesser divisions do you discover? How are these related to each other? Make a list of notes and catchwords, such as you would like to have at hand if called upon to reproduce the essay orally.

When I am in a serious humor, I very often walk by myself in Westminster-abbey: where the gloominess of the place, and the use to which it is applied, with the solemnity

of the building, and the condition of the people who lie in it, are apt to fill the mind with a kind of melancholy, or rather thoughtfulness, that is not disagreeable. I yesterday passed a whole afternoon in the church-yard, the cloisters, and the church, amusing myself with the tombstones and inscriptions that I met with in those several regions of the dead. Most of them recorded nothing else of the buried person, but he was born upon one day, and died upon another, the whole history of his life being comprehended in those two circumstances that are common to all mankind. I could not but look upon these registers of existence, whether of brass or marble, as a kind of satire upon the departed persons; who had left no other memorial of them, but that they were born, and that they died. They put me in mind of several persons mentioned in the battles of heroic poems, who have sounding names given them, for no other reason but that they may be killed, and are celebrated for nothing but being knocked on the head.

Glaucumque, Medontaque, Thersilochumque. — VIRGIL.
(Glaucus, and Medon, and Thersilochus.)

The life of these men is finely described in holy writ by “the path of an arrow,” which is immediately closed up and lost.

Upon my going into the church, I entertained myself with the digging of a grave; and saw in every shovelful of it that was thrown up, the fragment of a bone or skull intermixed with a kind of fresh mouldering earth that some time or other had a place in the composition of a human body. Upon this I began to consider with myself what innumerable multitudes of people lay confused together under the pavement of that ancient cathedral: how men and women, friends and enemies, priests and soldiers, monks and prebendaries, were crumbled among one another, and blended together in the same common mass; how beauty,

strength, and youth, with old age, weakness, and deformity, lay undistinguished in the same promiscuous heap of matter.

After having thus surveyed the great magazine of mortality, as it were, in the lump, I examined it more particularly by the accounts which I found on several of the monuments which are raised in every quarter of that ancient fabric. Some of them were covered with such extravagant epitaphs, that if it were possible for the dead person to be acquainted with them, he would blush at the praises which his friends had bestowed upon him. There are others so excessively modest, that they deliver the character of the person departed in Greek or Hebrew, and by that means are not understood once in a twelvemonth. In the poetical quarter, I found there were poets who had no monuments, and monuments which had no poets. I observed, indeed, that the present war had filled the church with many of these uninhabited monuments, which had been erected to the memory of persons whose bodies were perhaps buried in the plains of Blenheim, or in the bosom of the ocean.

I could not be but very much delighted with several modern epitaphs, which were written with great elegance of expression and justness of thought, and therefore do honor to the living as well as the dead. As a foreigner is very apt to conceive an idea of the ignorance or politeness of a nation from the turn of their public monuments and inscriptions, they should be submitted to the perusal of men of learning and genius before they are put in execution. Sir Cloudesly Shovel's monument has very often given me great offence. Instead of the brave rough English admiral, which was the distinguishing character of that plain, gallant man, he is represented on his tomb by the figure of a beau, dressed in a long periwig, and reposing himself upon velvet cushions, under a canopy of state.

The inscription is answerable to the monument ; for instead of celebrating the many remarkable actions he had performed in the service of his country, it acquaints us only with the manner of his death, in which it was impossible for him to reap any honor.¹ The Dutch, whom we are apt to despise for want of genius, show an infinitely greater taste of antiquity and politeness in their buildings and works of this nature than what we meet with in those of our own country. The monuments of their admirals, which have been erected at the public expense, represent them like themselves, and are adorned with rostral crowns and naval ornaments, with beautiful festoons of seaweed, shells, and coral.

But to return to our subject. I have left the repository of our English kings for the contemplation of another day, when I shall find my mind disposed to so serious an amusement. I know that entertainments of this nature are apt to raise dark and dismal thoughts in timorous minds and gloomy imaginations ; but for my own part, though I am always serious, I do not know what it is to be melancholy ; and can therefore take a view of nature in her deep and solemn scenes with the same pleasure as in her most gay and delightful ones. By this means I can improve myself with those objects which others consider with terror. When I look upon the tombs of the great, every emotion of envy dies within me ; when I read the epitaphs of the beautiful, every inordinate desire goes out ; when I meet with the grief of parents upon a tombstone, my heart melts with

¹ Sir Cloudesly Shovel, a brave man of humble birth, who, from a cabin boy, became, through merit, an admiral, died by the wreck of his fleet, on the Scilly Islands, as he was returning from an unsuccessful attack on Toulon. His body was cast on the shore, robbed of a ring by some fisherman, and buried in the sand. The ring discovering his quality, he was disinterred, and brought home for burial in Westminster Abbey. — HENRY MORLEY.

compassion; when I see the tomb of the parents themselves, I consider the vanity of grieving for those whom we must quickly follow. When I see kings lying by those who deposed them, when I consider rival wits placed side by side, or the holy men that divided the world with their contests and disputes, I reflect with sorrow and astonishment on the little competitions, factions, and debates of mankind. When I read the several dates of the tombs, of some that died yesterday, and of some six hundred years ago, I consider that great day when we shall all of us be contemporaries, and make our appearance together.

(b) The following notes are from a book of manuscript memoranda kept by Charles Dickens. His biographer, Forster (*Life of Dickens*, vol. iii, chap. 12), tells us that Dickens used these notes in one of his novels. From these notes think what the description of the house will be, and then look up the passage in *Little Dorrit* that describes the home of the Barnacles.

Our House. Whatever it is, it is a first-rate situation, and a fashionable neighborhood. (Auctioneer called it "a gentlemanly residence.") A series of little closets squeezed up into the corner of a dark street — but a Duke's Mansion round the corner. The whole house just large enough to hold a vile smell. The air breathed in it, at the best of times, a kind of distillation of Mews.

(c) Suppose that you were permitted to make just six notes by which to recall the chief contents of the following; what would they be? For what sentences in the selection does each of your notes stand? Into what six successive groups, then, may the sentences of this selection (omitting the first sentence) be divided?

Never since literature became a calling in England had it been a less gainful calling than at the time when Johnson took up his residence in London. In the preceding generation a writer of eminent merit was sure to be munificently

rewarded by the government. The least that he could expect was a pension or a sinecure place; and, if he showed any aptitude for politics, he might hope to be a member of parliament, a lord of the treasury, an ambassador, a secretary of state. It would be easy, on the other hand, to name several writers of the nineteenth century of whom the least successful has received forty thousand pounds from the booksellers. But Johnson entered on his vocation in the most dreary part of the dreary interval which separated two ages of prosperity. Literature had ceased to flourish under the patronage of the great, and had not begun to flourish under the patronage of the public. One man of letters, indeed, Pope, had acquired by his pen what was then considered as a handsome fortune, and lived on a footing of equality with nobles and ministers of state. But this was a solitary exception. Even an author whose reputation was established, and whose works were popular, — such an author as Thomson, whose *Seasons* were in every library; such an author as Fielding, whose *Pasquin* had had a greater run than any drama since the *Beggar's Opera*, — was sometimes glad to obtain, by pawning his best coat, the means of dining on tripe at a cook-shop underground, where he could wipe his hands, after his greasy meal, on the back of a Newfoundland dog. It is easy, therefore, to imagine what humiliations and privations must have awaited the novice who had still to earn a name. One of the publishers to whom Johnson applied for employment measured with a scornful eye that athletic though uncouth frame, and exclaimed, "You had better get a porter's knot, and carry trunks." Nor was the advice bad, for a porter was as likely to be as plentifully fed and as comfortably lodged as a poet. — MACAULAY: *Johnson*.

(d) The following essay, *Of Studies*, by Lord Bacon (1561–1626) is, like all of his other essays, greatly condensed, epigrammatic, and

antithetical. It reads like a collection of notes. Many of its words and phrases are used in a different meaning from that which we attach to them to-day. Suppose you wish to make this essay perfectly intelligible and interesting to a pupil of the upper grammar grades, who, as you are reading it to him, stops you at each of the places marked by the little numbers and asks for an explanation. What will you say? Write out the explanation of one of the phrases, using just such language as you would employ in talking with the pupil.

Studies serve for delight, for ornament, and for ability.¹ Their chief use for delight, is in privateness² and retiring; for ornament, is in discourse; and for ability, is in the judgment and disposition³ of business. For expert⁴ men can execute, and perhaps judge of particulars, one by one; but the general counsels, and the plots and marshalling⁵ of affairs, come best from those that are learned. To spend too much time in studies, is sloth; to use them too much for ornament, is affectation; to make judgment wholly by their rules,⁶ is the humor of a scholar. They perfect nature, and are perfected by experience: for natural abilities are like natural plants, that need pruning by study; and studies themselves do give forth directions too much at large, except they be bounded in by experience. Crafty men condemn⁷ studies; simple men admire them; and wise men use them: for they teach not their own use: but that⁸ is a wisdom without⁹ them, and above them, won by observation. Read not to contradict and confute;¹⁰ nor to believe and take for granted;¹¹ nor to find talk and discourse; but to weigh and consider. Some books are to be tasted, others to be swallowed, and some few to be chewed and digested; that is, some books are to be read only in parts; others to be read but not curiously;¹² and some few to be read wholly, and with diligence and attention. Some books also may be read by deputy,¹³ and extracts made of them by others; but that would be only in the less important arguments,¹⁴ and

the meaner sort of books: else distilled¹⁵ books are like common distilled waters, flashy¹⁶ things. Reading maketh a full man; conference¹⁷ a ready man; and writing an exact man. And therefore if a man write little, he had need have a great memory; if he confer little, he had need have a present wit;¹⁸ and if he read little, he had need have much cunning, to seem to know that he doth not. Histories make men wise; poets, witty; the mathematics, subtile; natural philosophy, deep; moral, grave; logic and rhetoric,¹⁹ able to contend. "Abeunt studia in mores."²⁰ Nay, there is no stond²¹ or impediment in the wit, but may be wrought²² out by fit studies; like as diseases of the body may have appropriate exercises: bowling²³ is good for the stone and reins;²⁴ shooting²⁵ for the lungs and breast; gentle walking for the stomach; riding for the head; and the like. So if a man's wit be wandering, let him study the mathematics; for in demonstrations, if his wit be called away²⁶ never so little, he must begin again: if his wit be not apt to distinguish or find differences, let him study the Schoolmen;²⁷ for they are *cymini sectores*:²⁸ if he be not apt to beat over matters, and to call up one thing to prove and illustrate another, let him study the lawyers' cases: so every defect of the mind may have a special receipt.

(e) Make notes for an essay on one of the following subjects (suggested by the paragraphs quoted on preceding pages of this book) or on some other subject that you would like to write about. (1) A quiet street. (2) Dangers of success. (3) Reflections in an old church. (4) Habits of squirrels. (5) Work to do in a garden. (6) An ideal spot for a home. (7) Uses of studying literature. Now pick out some particular person for whom you will write; consider his age, his habits of thought, his way of looking at things. Think of the best means of interesting him in the subject that you have chosen. Reject such of your notes as will not be suitable for the particular person you have in mind. Revise the other notes in order the better to adapt them to this person.

CHAPTER III.

HOW COMPOSITIONS GROW.

14. Introductory.—Compositions do not come into the mind full-grown, as Minerva was fabled to have burst from the brain of Jupiter. They usually have very humble origins. At the start a composition is merely a vague idea of something we wish to write about. Whether or not this vague idea will develop into anything better depends on the way in which we treat it. The beginner treats it as if it were the completed composition. “I have it!” says he, as soon as the thought enters his mind, and at once he sits down to write it out. We all know what happens. After a few minutes of furious pen-work the writer suddenly comes to a dead stop. Where has the idea gone to? A moment ago, large and bright and beautiful, it filled his whole mind like a luminous fog-bank. Now it is nowhere. It has dissipated in the process of writing.

The experienced writer pursues a different course. He knows that this first vague conception is worthless unless it can be made to grow into some definite form. He also knows that the way to make it grow is to reflect upon it long and patiently. Instead of beginning to write, he therefore begins to ponder, turning the idea over and over in his mind and looking at it from all sides and from various angles. As he does so the idea grows clearer. It separates into parts, and these parts

again separate, until there are numerous divisions. As he continues to reflect, these divisions link themselves one to another to form natural groups, and these groups arrange themselves in an orderly way. In the end, if he thinks long enough and patiently enough, he finds that the first vague idea has grown into a symmetrical structure.

15. Planning a Composition.—Thinking a vague idea out into its natural and logical divisions and arranging these divisions in an orderly way is called planning. Benjamin Franklin, from whom we quoted in the last chapter, has described for us his method of planning a composition.

Preparatory to writing a composition of his own, Franklin would first set down brief notes and hints of his observations and thoughts upon the subject, in the order in which they occurred to him. Later he would rearrange his notes according to some plan, discarding those that were not to his present purpose, and combining the remainder into groups. He would put into one group those notes that were most closely related to each other because they had to do with one part of his subject, and into another group those that had to do with another part, and so on. Thus he kept together the things that belonged together. Finally, he would decide upon the best order in which to arrange the groups. This done, he was ready to write. He thought that this preliminary planning was economical, because, he said, "the mind attending first to the sentiments alone, next to the method alone, each part is likely to be better performed, and, I think, too, in less time."

People differ much, however, in the amount of preliminary planning which they find it necessary to put on paper. One writer will need to set down in his outline, not only the main topics or events, but also the subordinate topics, all carefully ranked and quite fully stated. Another will manage to keep his thinking and writing orderly with the aid of a few headings or suggestive questions, planning the subordinate topics as he writes. A reporter whose work compels haste will get along with a half-dozen catchwords to aid his memory. Each writer finds out by experience how minute he needs to make his written plan. It is best to begin by making the preliminary planning quite thorough and complete. The advantage in so doing is that it keeps us thinking about ways and means of expressing ourselves before the actual writing of the composition begins; it enables us to foresee difficulties in our proposed arrangement and to provide against them by modifying our plan; and it reveals to us the relative importance of the topics, indicating what parts of the composition will require greater prominence and space by reason of their importance. When these things are not thought out before the writing begins, we are frequently compelled to rewrite from the very beginning in order to say what we want to say. Thorough planning will reduce the necessity of rewriting to a minimum, though some rewriting is always unavoidable.

What Bacon said in his essay entitled *Of Despatch in Business* is true of planning a composition. "Above all things," said Bacon, "Order and Distribution and Singling out of Parts is the life of Despatch; So as the Distribution be not too subtile. For he that doth not

divide will never enter well into Business; and he that divideth too much will never come out of it clearly." As Bacon indicates, the plan should be simple and natural, and the divisions of the subject clear and well-marked.

16.

Assignments.

(a) The following are a pupil's first rough notes on Hamlet's Second Soliloquy (Act I, Scene 5). They are set down in the order in which they occurred to him, and of course need to be rearranged and grouped so as to show which are principal ideas and which subordinate. Read the soliloquy, and then from these notes try to make a logical plan for writing the composition. Add any ideas of your own about this soliloquy. Should any of the notes be united? Should any be discarded because they have nothing to do with the soliloquy? After you have made your plan, write the essay.

1. Comparison of memory to tablets and books. 2. Reason for the adoption of a watchword. 3. Occasion for the soliloquy—the ghost's revelation. 4. Theme of the soliloquy—Hamlet's determination to remember his father. 5. Cause of the soliloquy—Hamlet's feeling after seeing the ghost. 6. The theme (his determination) is seen in his expressed intention to discard other thoughts. 7. His avowal before Heaven. 8. The purpose of the soliloquy—to show the effect of the revelation. 9. Also to prepare for the subsequent events of the play. 10. Hamlet's character. 11. Theme also seen in appeal for strength. 12. Did Shakespeare believe in ghosts? 13. Result of seeing the ghost—denunciation of his mother. 14. Conduct toward the king. 15. Tone and language of the soliloquy. 16. How it should be delivered on the stage.

Ghost.

Fare thee well at once.

The glow-worm shows the matin to be near,

And 'gins to pale his uneffectual fire :

Adieu, Adieu ! Hamlet, remember me. [Exit.

Hamlet. O, all you host of heaven ! O earth ! What else ?

And shall I couple hell ? — O fie ! — Hold, hold, my heart :

And you, my sinews, grow not instant old,

But bear me stiffly up ! — Remember thee ?

Ay, thou poor ghost, while memory holds a seat

In this distracted globe. Remember thee ?

Yea, from the tables of my memory

I'll wipe away all trivial fond records,

All saws of books, all forms, all pressures past,

That youth and observation copied there ;

And thy commandment all alone shall live

Within the book and volume of my brain,

Unmix'd with baser matter : yes, by Heaven !

O, most pernicious woman !

O, villain, villain, smiling damned villain !

My tables, — meet it is I set it down,

That one may smile, and smile, and be a villain ;

At least, I am sure it may be so in Denmark. [Writing.

So, uncle, there you are. Now to my word ;

It is, "Adieu, Adieu ! remember me."

I have sworn 't.

(b) The following defence of archery from Roger Ascham's *Toxophilus* shows what English prose was like in the early part of the sixteenth century. Make a list of the topics discussed ; then, without reference to the original, write out in your own words a brief defence of football, or fishing, or hunting, or any other form of sport in which you are interested.

A DEFENCE OF ARCHERY.

Philologus. To grant, Toxophile, that students may at times convenient use shooting as most wholesome and honest pastime, yet to do as some do, to shoot hourly, daily,

weekly, and in a manner the whole year, neither I can praise, nor any wise man will allow, nor you yourself can honestly defend.

Toxophilus. Surely, Philologe, I am very glad to see you come to that point that most lieth in your stomach, and grieveth you and others so much. But I trust, after I have said my mind in this matter, you shall confess yourself that you do rebuke this thing more than you need, rather than you shall find that any man may spend by any possibility, more time in shooting than he ought. For first and foremost, the whole time is divided into two parts, the day and the night; whereof the night may be both occupied in many honest businesses, and also spent in much unthriftiness, but in no wise it can be applied to shooting. Now let us go forward, and see how much of half this time of ours is spent in shooting. The whole year is divided into four parts, spring-time, summer, fall of the leaf, and winter. Whereof the whole winter, for the roughness of it, is clean taken away from shooting; except it be one day amongst twenty, or one year amongst forty. In summer, for the fervent heat, a man may say likewise; except it be some time against night. Now then spring-time and fall of the leaf be those which we abuse in shooting. But if we consider how mutable and changeable the weather is in those seasons, and how that Aristotle himself saith, that most part of rain falleth in these two times; we shall well perceive, that where a man would shoot one day, he shall be fain to leave off four. Now when time itself granteth us but a little space to shoot in, let us see if shooting be not hindered amongst all kinds of men as much other ways.

First, young children use not; young men, for fear of them whom they be under too much, dare not; sage men, for other greater business, will not; aged men, for lack of strength, can not; rich men, for covetousness' sake, care

not; poor men, for cost and charge, may not; masters, for their household keeping, heed not; servants, kept in by their masters very oft, shall not; craftsmen, for getting of their living, very much leisure have not; and many there be that oft begins, but, for unaptness, proves not; and most of all, which when they be shooters give it over and list not; so that generally men everywhere, for one or other consideration, much shooting use not. Therefore these two things, straitness of time, and every man his trade of living, are the causes that so few men shoot, as you may see in this great town, where, as there be a thousand good men's bodies, yet scarce ten that useth any great shooting. And those whom you see shoot the most, with how many things are they drawn, or rather driven, from shooting. For first, as it is many a year or they begin to be great shooters, even so the great heat of shooting is gone within a year or two; as you know divers, Philologe, yourself, which were some time the best shooters, and now they be the best students.

If a man fall sick, farewell shooting, may fortune as long as he liveth. If he have a wrench, or have taken cold in his arm, he may hang up his bow (I warrant you) for a season. A little blain, a small cut, yea a silly poor worm in his finger, may keep him from shooting well enough. Breaking and ill luck in bows I will pass over, with a hundred more serious things, which chanceth every day to them that shoot most, whereof the least of them may compel a man to leave shooting. And these things be so true and evident, that it is impossible either for me craftily to feign them, or else for you justly to deny them. Then seeing how many hundred things are required altogether to give a man leave to shoot, and, any one of them denied, a man cannot shoot; and seeing every one of them may chance, and doth chance every day; I marvel any wise man will think it possible that any great time can be spent in shooting at all.

17. Principles of Grouping Facts — Cause and Effect. —

In grouping the facts for a composition and putting the facts in order, every writer instinctively, if not consciously, tries to observe certain principles of arrangement. Suppose that a pupil, having read about the school at Salem House in *David Copperfield*, Dr. Blimber's school in *Dombey and Son*, and Dotheboys Hall in *Nicholas Nickleby*, is about to write upon Dickens's Caricatures of English Schools. In preparation he sets down notes as he reviews in his mind what he has read. Perhaps they occur to him in the following order : —

1. The condition of Dr. Blimber's pupils. 2. Mr. Squeers's theory of education. 3. Dr. Blimber's object in keeping a school. 4. Reason for the existence of such schools. 5. Mr. Creakle's methods of discipline. 6. Truthfulness of Dickens's caricatures. 7. Reforms effected by these caricatures. 8. The conduct of the pupils in these schools. 9. The condition of the teachers in these schools.

On looking over these notes with a view to organizing them into a plan for his guidance while writing, he is almost certain to see the need for some changes in the order of topics. Perhaps his first thought is to take up one school at a time. On trying this plan, however, he foresees that it will involve considerable repetition of topics when he comes to write ; for the methods of discipline, the conditions, and the objects, are very much alike in all of Dickens's schools, and so with the other topics. On further thought he concludes to throw his notes into a more general form, and, in order to avoid repetition, to speak of a particular school only when that school best illustrates what he is saying. The restatement takes perhaps this form : —

1. Condition of the pupils (Squeers's and Creakle's).
2. Theories of education held by the proprietors (Blimber).
3. Condition of the teachers (Creakle's).
4. Object of the proprietors in keeping the school (Blimber, Squeers, Creakle).
5. Truthfulness of Dickens's caricatures.
6. Reason of the existence of such schools (no public school system).
7. Conduct of the pupils (Squeers's, Creakle's).
8. Reforms effected by these caricatures.
9. Methods of discipline in these schools (Squeers's, Creakle's).

Now he sees readily that 1 and 7 belong together because the condition of the pupils accounts for their conduct. He also sees that 9 must closely precede or closely follow 1 and 7, for it explains, in part, 1 and 7. He concludes to put it just before 1 and 7 because he sees that 3 should be brought in next after 7, since the condition and conduct of the pupils naturally suggest the condition of the teachers in such schools. Numbers 2 and 4 he now sees must be put before those already placed, because, of course, the theories and objects of the proprietors account for the condition of the pupils and teachers. Of the topics remaining he chooses 6 as the fitting introduction to the whole essay, and 5 and 8 with which to conclude. The plan with the numbering changed now reads :—

1. Reason of the existence of such schools (no public school system).
2. Object of the proprietors in keeping school.
3. Theories of education held by the proprietors :
 - (a) Blimber's theory.
 - (b) Squeers's theory.

4. Methods of discipline :

(a) Squeers's method.

(b) Creakle's method.

5. Condition and conduct of the pupils :

(a) Smike.

(d) Steerforth.

(b) Toots.

(e) Dombey.

(c) Traddles.

(f) David Copperfield.

6. Condition of the teachers in the three schools :

(a) Mr. Feeder.

(b) Mr. Mell.

(c) Nicholas Nickleby.

7. Truthfulness of Dickens's caricatures.

8. Reforms effected by these caricatures.

The principle on which this plan is now for the most part arranged is the principle of cause and effect : 2 and 3 are the causes of 4, 5, and 6 ; 5 is the immediate effect of 4 ; 8 is a result of 7. When two or more facts are related as cause and effect they are brought near together in the plan.

18. Grouping by Contiguity. — Often in revising notes for a plan, we cannot detect any relation of cause and effect, but still we see the need of a better order. We bring two topics next to each other simply because one suggests the other ; the two topics seem to touch each other as we think about them. This principle of arrangement is by contiguity, or, as it is sometimes called, association. Thus in the last plan given we feel that the relationship between 1 and 2 is close, though it

is not a relationship of cause and effect so far as we can see. Likewise there is no relationship of cause and effect between 5 and 6; yet 6 is naturally suggested by 5. Number 7 is placed after 4, 5, and 6, because it answers a question that naturally suggests itself after the facts about the schools have been given, though the relationship is not cause and effect.

Arrangement by contiguity is most obvious when the topics are events. Here we adopt the time order, because in that order the events are naturally connected. It may happen, too, that this order will here and there reveal plainly the relation of cause and effect also. The order of contiguity appears almost as plainly when we are preparing to write about objects in space. Here we plan to take up the objects one after another as they are seen by the spectator: first the most conspicuous objects in the order of their nearness to one another, with the details of each; then the less conspicuous, in the same order, with the details of each. The details that are near one another will be brought in so as to indicate their nearness.

In like manner ideas, as well as objects and events, are often arranged on the principle of contiguity because they are felt to be near one another. One's first notes of an article on the character of John Quincy Adams might include remarks upon: (1) his industry, (2) his political heroism, (3) his conscientiousness, (4) his energy. In rearranging these before writing, one would be almost certain to exchange the places of 2 and 4, so as to bring the topics, industry and energy, close together. They are felt to be closer to each other in thought than they are to the other two topics.

19. Grouping by Contrast or Antithesis. — A third principle of arrangement is used when ideas are in contrast, or antithesis. One about to discuss some of the characters of Thackeray's *Vanity Fair* and having made notes of (1) Becky Sharp's cleverness, avarice, selfishness, self-reliance, (2) Joseph Sedley's weakness, respectability, (3) Amelia Sedley's unselfishness, lack of firmness, lack of self-reliance, (4) Rawdon Crawley's reckless manner of living, true manliness, — would in all probability see the advantage of adopting an order that would bring into relief the striking contrast between Becky and Amelia, and between Joseph and Crawley, as well as the contrasted characteristics of each person; thus:—

A. The two women contrasted:

1. Becky Sharp —

- (a) Selfishness, avarice, cleverness.
- (b) Firmness of character, self-reliance.

2. Amelia Sedley —

- (a) Unselfishness, lack of cleverness.
- (b) Lack of firmness and self-reliance.

B. The two men contrasted:

1. Joseph Sedley —

- (a) Weakness.
- (b) Respectability.

2. Rawdon Crawley —

- (a) Reckless manner of living.
- (b) True manliness.

Not all contrasts can be made so striking as those just given; but it is a general principle that where a contrast exists the arrangement of the topics should show it.

All three principles of arrangement (cause and effect, contiguity, contrast) are often employed in planning a single piece of writing. Thus in the plan of Carlyle's *Essay on Burns*, the first half of which is presented quite fully, below, we notice that the first topic of the introduction suggests the second by contiguity, the second and third are in antithesis, and so are the third and fourth. The two main topics of the discussion—Burns the Poet and Burns the Man—show a contrast that is worked out in the essay. The topics under I (*a, b, c, d, e*) are arranged by contiguity. This is easily seen by changing the order (making it *d, b, c, a, e*, for instance), whereupon greater gaps between successive topics are at once detected. Of the topics under *c*, 2 follows 1 in the order of cause and effect, as Carlyle tells us in the essay, and 3 is also, in reality, an effect of 1, although Carlyle does not tell us so. Topics 4 and 5 are in antithesis or contrast. Topics 4 and 5 follow the preceding topics by contiguity. The only other place where they might stand would be before 1; but this is impossible since Carlyle makes 1 the fundamental excellence. Contrasts are numerous in the topics of lowest grade.

CARLYLE'S ESSAY ON BURNS.

A. Introduction:

I. Reason for writing the Essay: Lockhart's *Burns* has appeared.

II. Shortcomings of former biographers.

III. Excellent qualities of Lockhart's *Burns*.

IV. Lockhart's failure to answer the fundamental question: What was the effect of the world on Burns, and of Burns on the world?

B. Discussion:

I. Burns the poet:

a. One of the most considerable British poets of his century:

1. The quantity of his work small but his accomplishment great:

(a) In view of its character,

(b) In view of the difficulties Burns surmounted:

(1) Lack of models.

(2) Lack of education.

(3) Poverty.

b. Nature's gift to Burns:

1. Sympathy for nature — *Daisy, To a Mouse*.

2. Sympathy for man — *A Man's a Man for a' That*.

c. Excellence of his poetry:

1. Sincerity:

(a) His poems are based on experience.

(b) His lack of affectation — contrast with Byron.

(c) His letters, however, lack sincerity.

2. Originality in choice of subjects:

(a) Burns writes of the familiar and of the near at hand — contrast with conventional poetry.

(b) Criticism of conventional tests of Burns's poetic merit :

(1) Training and rank are not essential to the true poet.

(2) A poetic genius is independent of his age.

3. Clear vision—Burns saw what others had never seen :

(a) That a peasant's life might be a man's life.

(b) That there was poetic material in a *Wounded Hare* and *Halloween*; and material for satire in *The Holy Fair*.

4. Rugged strength and vigor :

(a) Of his graphic descriptions—*Winter Night*.

(b) Of his faithfully minute descriptions—*Auld Mare*—comparison with Homer, Richardson, Defoe.

5. Fineness and delicacy :

(a) In the poems of affection—their wide range.

(b) In poems of indignation (inverted love)—*Dwellers in Yon Dungeon Dark*.

(c) In poems of patriotism (love of country)—*Scots wha hae wi' Wallace Bled*.

(d) In the poems of humor and pathos—*Address to a Mouse*.

d. Individual poems examined and criticised :

1. *Tam O'Shanter*.

2. *The Jolly Beggars*.

e. The Songs of Burns:

1. Their characteristics:

- (*a*) Heartfelt, honest in spirit.
- (*b*) Honest in form—truly lyric.
- (*c*) Graceful and true in movement and meaning.

2. Their variety and wide range.

3. Their supreme influence, and Burns's nationalizing influence.

II. Burns the man.

C. Conclusion.

20. Grouping and Climax. — Whether topics are arranged by contiguity, cause and effect, or contrast, the writer will also introduce climax into the arrangement wherever this is possible. The general order of topics will be from the less important to the more important. This order will not be allowed in any way to interfere with the arrangement by contiguity, cause and effect, or contrast; it will appear concurrently with those wherever possible. For instance, in Carlyle's arrangement of the five topics under *c* there is no climax, since the first topic is fundamental and the other topics are derived from this; but why is topic *e* reserved until the last? Because Carlyle regards the songs as Burns's most important contribution to literature. Left until the last, this topic inherits all of the strength that has been gained by the preceding discussion. Again, on reading the essay, it becomes apparent why Burns the Man is discussed after, rather than before, Burns the Poet. It is because, in Carlyle's

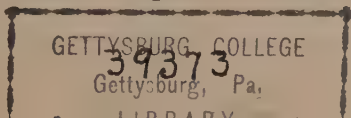
view, the man was much more than the poet ; his poetry was "no more than a poor mutilated fraction of what was in him" ; this is the idea underlying the arrangement that we find.

An opportunity for introducing climax was missed by the pupil whose plan for an essay on the persecution of the Jews was arranged as follows : (1) Bodily persecutions, including burning and massacre ; (2) Banishment ; (3) Deprivation of property, by confiscation and by destruction. These topics should have been arranged in the reverse order to bring out the natural climax based on the severity of the persecutions.

21. Overlapping Topics.—One caution is necessary. The topics in a plan should not overlap. The following plan of a pupil's essay on Prejudices against High Schools shows an unusual amount of this overlapping:—

1. Prejudices of those who think that all should not be taxed for the education of the few. 2. Prejudice of the rich. 3. Prejudice of those who fear that the young will be educated beyond their station in life. 4. Prejudice of the ignorant. 5. Prejudice of the poor. 6. Prejudice of those who see grave faults in some high schools. 7. Prejudice of some famous men.

In this plan (to mention only the clearest cases) topics 1 and 2 overlap, and so do topics 2 and 3, 3 and 4, 3 and 5, 6 and 7, as well as several pairs of topics. Since some prejudices against high schools are shared by rich, poor, ignorant, and famous, it will not do to divide the subject into topics on the principle of wealth, ignorance, or fame. Topics 2, 4, 5, and 7 will have to



be dropped, and the principle of topics 1, 3, and 6, which name specific prejudices, will have to be continued, if there are other specific prejudices represented by topics 2, 4, 5, and 7. We see then that the way to prevent overlapping is to adopt but one principle of division in stating the main topics.

Plan what you mean to write, before you write it. Arrange the facts in a natural order according to some principle such as cause and effect, contiguity, or contrast. Secure climax by putting the more important facts after the less important. Avoid overlapping topics.

22.

Assignments.

(a) In the following tale by Washington Irving discover the plan and write it out fully. What principle of grouping is most often employed in this tale? Can you find cases of cause and effect? Of contrast and antithesis? Upon the same plan write a narrative of some adventure of your own or of an acquaintance.

ADVENTURE OF THE LITTLE ANTIQUARY.

My friend, the doctor, was a thorough antiquary,—a little rusty, musty old fellow, always groping among ruins. He relished a building as you Englishmen relish a cheese,—the more mouldy and crumbling it was, the more it suited his taste. A shell of an old nameless temple, or the cracked walls of a broken-down amphitheatre, would throw him into raptures, and he took more delight in these crusts and cheese-parings of antiquity than in the best-conditioned modern palaces.

He was a curious collector of coins also, and had just gained an accession of wealth that almost turned his brain. He had picked up, for instance, several Roman Consulars,

half a Roman As, two Punics, which had doubtless belonged to the soldiers of Hannibal, having been found on the very spot where they had encamped among the Apennines. He had, moreover, one Samnite, struck after the Social War, and a Philistis, a queen that never existed; but above all, he valued himself upon a coin, indescribable to any but the initiated in these matters, bearing a cross on one side, and a Pegasus on the other, and which, by some antiquarian logic, the little man adduced as an historical document illustrating the progress of Christianity. All these precious coins he carried about him in a leathern purse, buried deep in a pocket of his little black breeches.

The last maggot he had taken into his brain was to hunt after the ancient cities of the Pelasgi, which are said to exist to this day among the mountains of the Abruzzi, but about which a singular degree of obscurity prevails. He had made many discoveries concerning them, and had recorded a great many valuable notes and memorandums on the subject, in a voluminous book which he always carried about with him, either for the purpose of frequent reference, or through fear lest the precious document should fall into the hands of brother antiquaries. He had, therefore, a large pocket in the skirt of his coat, where he bore about this inestimable tome, banging against his rear as he walked.

Thus heavily laden with the spoils of antiquity, the good little man, during a sojourn at Terracina, mounted one day the rocky cliffs which overhang the town, to visit the castle of Theodoric. He was groping about the ruins, towards the hour of sunset, buried in his reflections, his wits no doubt woolgathering among the Goths and Romans, when he heard footsteps behind him.

He turned, and beheld five or six young fellows, of rough, saucy demeanor, clad in a singular manner, half peasant, half huntsman, with carbines in their hands. Their whole

appearance and carriage left him no doubt into what company he had fallen.

The doctor was a feeble little man, poor in look, and poorer in purse. He had but little gold or silver to be robbed of, but then he had his curious ancient coin in his breeches pocket. He had, moreover, certain other valuables, such as an old silver watch, thick as a turnip, with figures on it large enough for a clock, and a set of seals at the end of a steel chain, dangling half way down to his knees. All these were of precious esteem, being family relics. He had also a seal ring, a veritable antique *intaglio*, that covered half his knuckles. It was a Venus, which the old man almost worshipped with the zeal of a voluptuary. But what he most valued was his inestimable collection of hints relative to the Pelasgian cities, which he would gladly have given all the money in his pocket to have had safe at the bottom of his trunk in Terracina.

However, he plucked up a stout heart, at least as stout a heart as he could, seeing that he was but a puny little man at the best of times. So he wished the hunters a *buon giorno*.¹ They returned his salutation, giving the old gentleman a sociable slap on the back that made his heart leap into his throat.

They fell into conversation, and walked for some time together among the heights, the doctor wishing them all the while at the bottom of the crater of Vesuvius. At length they came to a small *osteria* on the mountain, where they proposed to enter and have a cup of wine together. The doctor consented, though he would as soon have been invited to drink hemlock.

One of the gang remained sentinel at the door; the others swaggered into the house, stood their guns in the corner of

¹ Good day.

the room, and each drawing a pistol or stiletto out of his belt, laid it upon the table. They now drew benches round the board, called lustily for wine, and hailing the doctor as though he had been a boon companion of long standing, insisted upon his sitting down and making merry.

The worthy man complied with forced grimace, but with fear and trembling, sitting uneasily on the edge of his chair, eying ruefully the black-muzzled pistols, and cold, naked stilettos, and supping down heartburn with every drop of liquor. His new comrades, however, pushed the bottle bravely, and plied him vigorously. They sang, they laughed, told excellent stories of their robberies and combats, mingled with many ruffian jokes, and the little doctor was fain to laugh at all their cutthroat pleasantries, though his heart was dying away at the very bottom of his bosom.

By their own account, they were young men from the villages, who had recently taken up this line of life out of the wild caprice of youth. They talked of their murderous exploits as a sportsman talks of his amusements; to shoot down a traveller seemed of little more consequence to them than to shoot a hare. They spoke with rapture of the glorious roving life they led, — free as birds, here to-day, gone to-morrow, ranging the forests, climbing the rocks, scouring the valleys, the world their own wherever they could lay hold of it, full purses, merry companions, pretty women. The little antiquary got fuddled with their talk and their wine, for they did not spare bumpers. He half forgot his fears, his seal ring, and his family watch; even the treatise on the Pelasgian cities, which was warming under him, for a time faded from his memory in the glowing picture that they drew. He declares that he no longer wonders at the prevalence of this robber mania among the mountains, for he felt at the time that, had he been a young man and a strong man, and had there been no danger of the

galleys in the background, he should have been half tempted himself to turn bandit.

At length the hour of separating arrived. The doctor was suddenly called to himself and his fears by seeing the robbers resume their weapons. He now quaked for his valuables, and, above all, for his antiquarian treatise. He endeavored, however, to look cool and unconcerned, and drew from out his deep pocket a long, lank, leathern purse, far gone into consumption, at the bottom of which a few coins chinked with the trembling of his hand.

The chief of the party observed his movement, and laying his hand upon the antiquary's shoulder, "Harkee! *Signor Dottore!*"¹ said he, "we have drunk together as friends and comrades; let us part as such. We understand you. We know who and what you are, for we know who everybody is that sleeps at Terracina, or that puts foot upon the road. You are a rich man, but you carry all your wealth in your head. We cannot get at it, and we should not know what to do with it if we could. I see you are uneasy about your ring; but don't worry yourself, it is not worth taking. You think it an antique, but it's a counterfeit—a mere sham."

Here the ire of the antiquary rose; the doctor forgot himself in his zeal for the character of his ring. Heaven and earth! his Venus a sham? Had they pronounced the wife of his bosom "no better than she should be," he could not have been more indignant. He fired up in vindication of his *intaglio*.

"Nay, nay," continued the robber, "we have no time to dispute about it; value it as you please. Come, you're a brave little old *signor*. One more cup of wine, and we'll pay the reckoning. No compliments; you shall not pay a grain; you are our guest. I insist upon it. So now make

¹ Sir Doctor.

the best of your way back to Terracina; it's growing late. *Buono viaggio!*¹ And harkee, take care how you wander among these mountains; you may not always fall into such good company."

They shouldered their guns, sprang gayly up the rocks, and the little doctor hobbled back to Terracina, rejoicing that the robbers had left his watch, his coins, and his treatise unmolested, but still indignant that they should have pronounced his Venus an impostor.

(b) If you have read Carlyle's *Essay on Burns*, examine carefully the plan given in this chapter in order to see whether this plan is true to the *Essay*. Does it at any point fail to reproduce the thought of the *Essay*? Does it represent as subordinate any topics that you think are topics of the first rank? Criticise it freely, and improve upon the plan wherever possible.

(c) Make a plan of the remainder of Carlyle's *Essay on Burns*. After completing it, notice in what relation to each other the different topics stand. Compare your plan with the plans made by other members of the class.

(d) What principle of grouping do you observe in the following?

"How seldom, friend, a good great man inherits
Honor and wealth, with all his worth and pains!
It seems a story from the world of spirits
When any man obtains that which he merits,
Or any merits that which he obtains."
For shame, my friend! renounce this idle strain!
What wouldst thou have a good great man obtain?
Wealth, title, dignity, a golden chain?
Or heap of corses which his sword hath slain?
Goodness and greatness are not means, but ends.
Hath he not always treasures, always friends,
The good great man? Three treasures — love, and light,

¹ A pleasant journey.

And calm thoughts, equable as infant's breath;
And three fast friends, more sure than day or night —
Himself, his Maker, and the angel Death. — COLERIDGE.

(e) Rearrange the propositions of the following outlines so that they shall come in the order of their importance, the most important last.

Why Good Manners should be cultivated.

1. They react upon the character of the person.
2. They are based upon the idea of consideration for others.
3. They avoid needless friction in social gatherings.
4. They are beautiful to see, in themselves.
5. They make friends for us.
6. They put salutary restraints upon us at times.

Getting along with People.

1. One should not be ready to take offence.
2. Conversation may be managed so as to avoid disputation on long-standing differences.
3. There is not often need of a direct attack upon the beliefs and opinions of others.
4. To refer to the weakness of a friend is ungenerous.
5. The golden rule is the only safe guide.
6. To betray a secret at the expense or discomfort of a friend is reprehensible.

(f) Restate and recombine the following, so as to bring out the relationship of causes and effects. Give heed also to the principle of climax.

High Schools should be generously supported.

1. The morals of a community are improved when there is a body of well-educated people in it.
2. The high schools afford a training in industry.

3. Intelligent voting demands higher qualifications in the voter than ever before.
4. The high schools afford a training in morality.
5. Every community is cursed by numbers of people who have never been taught to do anything useful.
6. The high schools open the way to a still higher education for many of their pupils.
7. The high schools teach civics and politics.

(g) Read Bryant's *Thanatopsis* and Longfellow's *Psalm of Life*. Make a plan for a brief essay contrasting these two poems, and write the essay.

(h) Read Lowell's *The Heritage*, and make a plan showing all of the contrasts in it.

(i) If you have read Bacon's *Essay on Beauty* and his *Essay on Deformity*, make a plan showing all of the contrasts between the two.

(j) Make a plan for an essay on the subject, "A Comparison and Contrast between Milton's *L'Allegro* and *Il Penseroso*."

(k) In Figures 1 and 2 (pages 74 and 75) are two representations, by different artists, of the same scene from Dickens's *Christmas Carol*. Make a plan for an essay describing the two drawings. See that your plan suggests plainly the points both of likeness and of difference. Then write the essay.

(l) You are to make a short after-dinner speech at a class banquet on the subject, "Our School." In your note-book you have set down the following suggestions:—

1. When the school was established.
2. Our first acquaintance with it.
3. Things about the school that we like to remember.
4. Our victories in athletics and oratory.
5. Our teachers.
6. Some amusing incidents.
7. What we have learned.

Select from these the topics you can use, add others if necessary, and arrange them in an orderly way. Then write the speech. Beware of trying to say too much.



FIGURE 1.

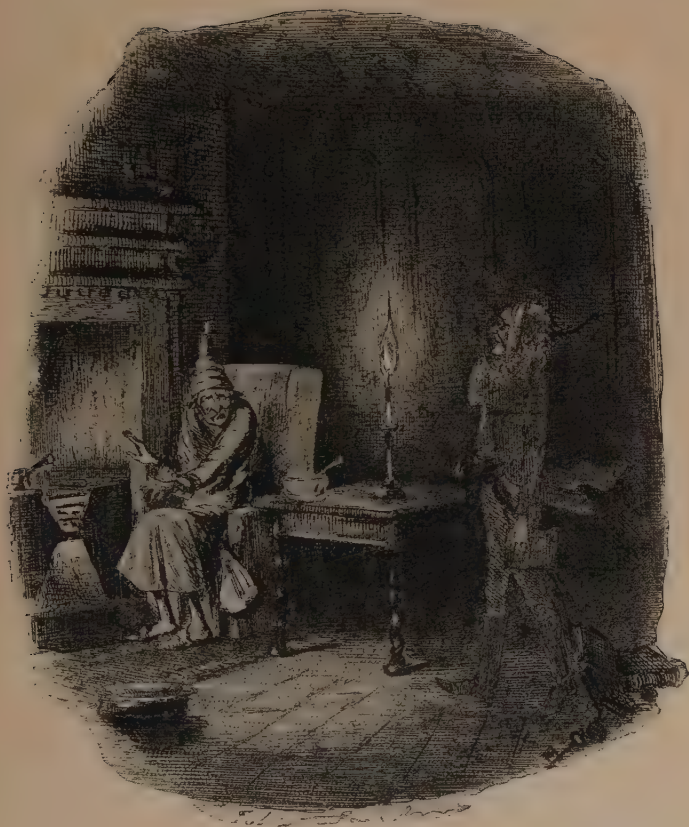


FIGURE 2.

CHAPTER IV.

STRUCTURAL ELEMENTS OF THE COMPOSITION.

23. Paragraphs. — While the composition is being written, each topic in the plan — each fact or group of related facts — grows into a group of sentences that belong together. These groups of related sentences, called paragraphs, are by careful writers marked off for the benefit of the reader, each new group being begun a little to the right of the left margin. But whether carefully marked off or carelessly run together, the groups are there, and in all good writing are easily recognized by the reader as the related units which make up the whole composition.¹

One writer has said, “Look to the paragraphs and the discourse will look to itself, for, although a discourse as a whole has a method or plan suited to its nature, yet the confining of each paragraph to a distinct topic avoids some of the worst faults of composition, besides which,

¹ The indentation that marks the beginning of a paragraph should be distinguished from indentions made for other purposes.

1. In conversational passages the speeches of different persons are separated by indentation, and explanatory matter coming between the speeches is usually combined with the speech to which it is most nearly related. Thus:—

“‘How is this privileged person?’ Mrs. Blunt asked.

“‘You shall see,’ said Edith. ‘I am glad you came, for I wanted very much to consult you. I was going to send for you.’

“‘Well, here I am. But I didn’t come about the baby. I wanted to consult you. We miss you, dear, every day.’ And then Mrs. Blunt began to speak about some social and charitable arrangements, but stopped sud-

he that fully comprehends the method of a paragraph will also comprehend the method of an entire work."

In good writing the reader can easily discover what topic in the plan each paragraph represents. He can usually pick out one of the sentences which states briefly and clearly the main idea or topic of the paragraph. Usually this sentence, which is called the topic statement, is at the very beginning of the paragraph; sometimes it comes after a sentence or two of introduction; occasionally it is left until the very end of the paragraph. Sometimes the topic statement occupies two sentences; again it is found in a single phrase or clause. If the reader finds no topic statement he can usually make one for himself, from what the paragraph says as a whole.

The test of a good paragraph is the possibility of expressing all that it stands for in one brief but comprehensive statement. A series of such statements, following the order of the paragraphs, would reproduce the plan or outline of the whole composition, and would present its leading ideas in brief or abstract.

denly. 'I'll see the baby first. Good morning, Mrs. Henderson.' And she left the room."

2. Lines of verse and long quotations of prose are usually distinguished by indention. Thus:—

"The good old times! where and when were those good old times,
All times when old are good,"

says Byron.

"Dedicating the book [*Arcadia*] to his 'Dear lady and fair sister the Countess of Pembroke,' he [Sir Philip Sidney] says:—

" 'You desired me to do it, and your desire, to my heart, is an absolute commandment. Now it is done only for you, only to you.' Aubrey tells us that Sidney 'was wont to take his table-book out of his pocket and write down his notions as they came into his head, as he was hunting on Sarum's pleasant plains.' It was in 1580 that Sidney began the composition of his romance." — SAUNDERS: *The Story of Some Famous Books*.

24.

Assignments.

(a) In each of the following paragraphs one sentence or a part of one sentence is devoted to the topic statement. Find it. If it is not stated first, can you think of a reason why the writer delayed announcing it?

1. The courage we desire and prize is not the courage to die decently, but to live manfully. This, when by God's grace it has been given, lies deep in the soul; like genial heat, fosters all other virtues and gifts; without it they could not live. In spite of our innumerable Waterloos and Peterloos, and such campaigning as there has been, this courage we allude to, and call the only true one, is perhaps rarer in these last ages than it has been in any other since the Saxon Invasion under Hengist. Altogether extinct it can never be among men; otherwise the species man were no longer for this world: here and there, in all times, under various guises, men are sent hither not only to demonstrate but exhibit it, and testify, as from heart to heart, that it is still possible, still practicable.—CARLYLE: *Boswell's Life of Johnson*.

2. In whatsoever light we examine the characteristics of the Laureate's genius, the complete and even balance of his poetry is from first to last conspicuous. It exhibits that just combination of lyrical elements which makes a symphony, wherein it is difficult to say what quality predominates. Reviewing minor poets, we think this one attractive for the wild flavor of his unstudied verse; another, for the gush and music of his songs; a third, for idyllic sweetness or tragic power; but in Tennyson we have the strong repose of art, whereof—as of the perfection of nature—the world is slow to tire. It has become conventional, but remember that nothing endures to the point of conventionalism which is not based upon lasting rules; that it once was new and

refreshing, and is sure, in future days, to regain the early charm.—STEDMAN: *Victorian Poets*.

3. I made a laughable mistake this morning in giving alms. A man stood on the shady side of the street with his hat in his hand, and as I passed he gave me a piteous look, though he said nothing. He had such a woe-begone face, and such a threadbare coat, that I at once took him for one of those mendicants who bear the title of *poveri vergognosi*—bashful beggars; persons whom pinching want compels to receive the stranger's charity, though pride restrains them from asking it. Moved with compassion, I threw into the hat the little I had to give; when, instead of thanking me with a blessing, my man with the threadbare coat showered upon me the most sonorous maledictions of his native tongue, and, emptying his greasy hat upon the pavement, drew it down over his ears with both hands, and stalked away with all the dignity of a Roman senator in the best days of the republic,—to the infinite amusement of a green-grocer, who stood at his shop-door bursting with laughter. No time was given me for an apology; but I resolved to be for the future more discriminating in my charities, and not to take for a beggar every poor gentleman who chose to stand in the shade with his hat in his hand on a hot summer's day.—LONGFELLOW: *Outre-Mer*.

4. It has been justly observed that Shakespeare shows much judgment in the naming of his plays. From this observation, however, several critics, as Gildon and Schlegel, have excepted the play in hand, pronouncing the title a misnomer, on the ground that Brutus, and not Cæsar, is the hero of it. It is indeed true that Brutus is the hero; nevertheless I must insist upon it that the play is rightly named, inasmuch as Cæsar is not only the subject, but also the governing power of it throughout. He is the centre and spring-head

of the entire action, giving law and shape to everything that is said and done. This is manifestly true in what occurs before his death; and it is true in a still deeper sense afterwards, since his genius then becomes the Nemesis or retributive Providence presiding over the whole course of the drama. — HUDSON: *Introduction to school edition of Shakespeare's Julius Cæsar.*

5. We are accustomed to call Washington the "Father of his country." It would be useless, if one desired to do so, to dispute his right to the title. He and no other will bear it through the ages. He established our country's freedom with the sword, then guided its course during the first critical years of its independent existence. No one can know the figure without feeling how real is its greatness. It is impossible to see how, without Washington, the nation could have ever been. His name is and should be greatest. But after all is "Father of America" the best title for Washington? Where and what was Washington during those long preliminary years while the nation was taking form . . . ? A quiet planter, who in youth as a surveyor had come to know the woods; who in his young manhood had led bodies of provincials with some efficiency in certain unsuccessful military expeditions; who in maturity had sat, for the most part in silence, among his talking colleagues in the House of Burgesses, with scarcely a suggestion to make in all the sharp debate, while the new nation was shaping. There is another character in our history to whom was once given the title, "Father of America," — a man to a large extent forgotten, his reputation overlaid by that of those who followed him, — no other than this man of the town-meeting, Samuel Adams. As far as the GENESIS of America is concerned, Samuel Adams can more properly be called the "Father of America" than Washington.

—HOSMER: *Samuel Adams.*

6. In my poor mind it is most sweet to muse
Upon the days gone by ; to act in thought
Past seasons o'er, and be again a child ;
To sit in fancy on the turf-clad slope,
Down which the child would roll ; to pluck gay flowers,
Make posies in the sun, which the child's hand
(Childhood offended soon, soon reconciled),
Would throw away, and straight take up again,
Then fling them to the winds, and o'er the lawn
Bound with so playful and so light a foot,
That the pressed daisy scarce declined her head.

—CHARLES LAMB.

(b) In each of the following paragraphs the topic statement is found in two or more sentences or in parts of two or more sentences. Restate it briefly in a single sentence.

1. There is a general impression in England, that the people of the United States are inimical to the parent country. It is one of the errors which have been diligently propagated by designing writers. There is, doubtless, considerable political hostility, and a general soreness at the illiberality of the English press ; but, generally speaking, the prepossessions of the people are strongly in favor of England. Indeed, at one time, they amounted, in many parts of the Union, to an absurd degree of bigotry. The bare name of Englishman was a passport to the confidence and hospitality of every family, and too often gave a transient currency to the worthless and the ungrateful. Throughout the country there was something of enthusiasm connected with the idea of England. We looked to it with a hallowed feeling of tenderness and veneration, as the land of our forefathers—the august repository of the monuments and antiquities of our race—the birthplace and mausoleum of the sages and heroes of our paternal history.

After our own country, there was none in whose glory we more delighted — none whose good opinion we were more anxious to possess — none towards which our hearts yearned with such throbbings of warm consanguinity. Even during the late war, whenever there was the least opportunity for kind feelings to spring forth, it was the delight of the generous spirits of our country to show that, in the midst of hostilities, they still kept alive the sparks of future friendship. — IRVING : *Sketch-Book*.

2. The Puritans espoused the cause of civil liberty mainly because it was the cause of religion. There was another party, by no means numerous, but distinguished by learning and ability, which coöperated with them on very different principles. We speak of those whom Cromwell was accustomed to call the Heathens, men who were, in the phraseology of that time, doubting Thomases or careless Gallios with regard to religious subjects, but passionate worshippers of freedom. Heated by the study of ancient literature, they set up their country as their idol, and proposed to themselves the heroes of Plutarch as their examples. They seem to have borne some resemblance to the Brissotines of the French Revolution. But it is not very easy to draw the line of distinction between them and their devout associates, whose tone and manner they sometimes found it convenient to affect, and sometimes, it is probable, imperceptibly adopted. — MACAULAY : *Essay on Milton*.

3. To the student of political history, and to the English student above all others, the conversion of the Roman Republic into a military empire commands a peculiar interest. Notwithstanding many differences, the English and the Romans essentially resemble one another. The early Romans possessed the faculty of self-government beyond any people of whom we have historical knowledge, with the one

exception of ourselves. In virtue of their temporal freedom, they became the most powerful nation in the known world; and their liberties perished only when Rome became the mistress of the conquered races to whom she was unable or unwilling to extend her privileges. If England was similarly supreme, if all rival powers were eclipsed by her or laid under her feet, the Imperial tendencies, which are as strongly marked in us as our love of liberty, might lead us over the same course to the same end.

—FROUDE: *Cæsar*; *A Sketch*.

4. You would think it strange if I called Burns the most gifted British soul we had in all that century of his: and yet I believe the day is coming when there will be little danger in saying so. His writings, all that he *did* under such obstructions, are only a poor fragment of him. Professor Stewart remarked very justly, what, indeed, is true of all Poets good for much, that his poetry was not any particular faculty, but the general result of a naturally vigorous original mind expressing itself in that way. Burns's gifts, expressed in conversation, are the theme of all that ever heard him. All kinds of gifts: from the gracefulest utterances of courtesy, to the highest fire of passionate speech; loud floods of mirth, soft wailings of affection, laconic emphasis, clear, piercing insight; all was in him. Witty duchesses celebrate him as a man whose speech "led them off their feet." This is beautiful; but still more beautiful that which Mr. Lockhart has recorded, which I have more than once alluded to. How the waiters and ostlers at inns would get out of bed, and come crowding to hear this man speak! Waiters and ostlers;—they too were men, and here was a man! I have heard much about his speech; but one of the best things I ever heard of it was, last year, from a venerable gentleman long familiar with him. That it was speech distinguished by always

having something in it. "He spoke rather little than much," this old man told me; "sat rather silent in those early days, as in the company of persons above him; and always when he did speak, it was to throw new light on the matter." I know not why any one should ever speak otherwise!—But if we look at his general force of soul, his healthy *robustness* every way, the rugged downright-ness, penetration, generous valor and manfulness that was in him,—when shall we readily find a better-gifted man?

—CARLYLE: *Heroes and Hero-Worship*.

(c) These paragraphs as originally written contained topic statements. Supply the omission at the place indicated by the dots.

1. SCHOOL LIFE AWAY FROM HOME.

You are about, sir, to send your son to a public school: Eton or Westminster; Winchester or Harrow; Rugby or the Charter House, no matter which. He may come from either an accomplished scholar to the utmost extent that school education can make him so; he may be the better both for its discipline and its want of discipline; it may serve him excellently well as a preparatory school for the world into which he is about to enter. But also he may come away an empty coxcomb or a hardened brute—a spendthrift—a profligate—a blackguard or a sot. . . .

2. PRIDE OF THE ENGLISH.

. . . They feel superior to the Americans of the United States by antiquity and by priority of civilization, and they believe themselves to be their superiors in culture and in manners. Besides these differences, which may be more or less imaginary, it is obvious that aristocratic Englishmen must look down upon American democracy, since they look down, impartially, upon all democracies. The English liv-

ing in England have a superiority of position over their own colonies, and are surprised to learn from Mr. Froude that a high degree of civilization is to be found at the Antipodes. There are two opposite ways of thinking about the colonies that give equal aliment to the pride of an Englishman. He may have something like Mrs. Jameson's first impression of Canadian society, as "a small community of fourth-rate half-educated or uneducated people, where local politics of the meanest kind engross the men, and petty gossip and household cares the women," and in that case the superiority of England must be incontestable; or he may adopt the views of Mr. Froude, and then reflect what a great thing it is for England to be the first among the highly civilized English-speaking communities. He is, besides, under no necessity to cross the ocean for subjects of comparison. He feels himself easily superior to the Scotch and Irish, and until recent agitations he had almost forgotten the very existence of the Welsh. All Scotch people know that the English, though they visit Scotland to admire the lochs and enjoy Highland sports, are as ignorant about what is essentially national in that country as if it were a foreign land. Ireland is at least equally foreign to them, or was so before the burning question of Home Rule directed attention to Irish affairs. This ignorance is not attributable to dulness. It has but one cause, . . .

3. THE RELATIONS OF BIRDS.

. . . A few years ago, I was much interested in the house-building of a pair of summer yellowbirds. They had chosen a very pretty site near the top of a white lilac, within easy eye-shot of a chamber window. A very pleasant thing it was to see their little home growing with mutual help, to watch their industrious skill interrupted only by little flirts and snatches of endearment, frugally

cut short by the common sense of the tiny housewife. They had brought their work nearly to an end, and had already begun to line it with fern-down, the gathering of which demanded more distant journeys and longer absences. But, alas! the syringa, immemorial manor of the catbirds, was not more than twenty feet away, and these "giddy neighbors" had, as it appeared, been all along jealously watchful, though silent, witnesses of what they deemed an intrusion of squatters. No sooner were the pretty mates fairly gone for a new load of lining, than

"To their unguarded nest these weasel Scots
Came stealing."

Silently they flew back and forth, each giving a vengeful dab at the nest in passing. They did not fall-to and deliberately destroy it, for they might have been caught at their mischief. As it was, whenever the yellowbirds came back, their enemies were hidden in their own sight-proof bush. Several times their unconscious victims repaired damages, but at length, after counsel taken together, they gave it up. Perhaps, like other unlettered folk, they came to the conclusion that the Devil was in it, and yielded to the invisible persecutions of witchcraft.

4. HOW SHAKESPEARE REGARDED HIS PLAYS.

. . . When his plays had been acted, his hope was at an end; he solicited no addition of honor from the reader. He therefore made no scruple to repeat the same jests in many dialogues, or to entangle different plots by the same knot of perplexity; which may be at least forgiven him by those who recollect that of Congreve's four comedies, two are concluded by a marriage in a mask, by a deception which perhaps never happened, and which, whether likely or not, he did not invent.

So careless was this great poet of future fame that, though he retired to ease and plenty while he was yet little "declined into the vale of years," before he could be disgusted with fatigue, or disabled by infirmity, he made no collection of his works, nor desired to rescue those that had been already published from the depravations that obscured them, or secure to the rest a better destiny, by giving them to the world in their genuine state.

Of the plays which bear the name of Shakespeare in the late editions, the greater part were not published till about seven years after his death; and the few which appeared in his life are apparently thrust into the world without the care of the author, and therefore probably without his knowledge.

(*d*) These paragraphs are as they were originally written. They contain no formal topic statement and do not need any. See if you can tell what the topic statement of each would have been if expressed. Word it so that it might be printed as part of the paragraph.

1. It was after the Revolution. Manufactures, trade, all business was flat on its back. A silver dollar was worth seventy-five; corn was seventy-five dollars a bushel, board five hundred dollars a week. Landed property was worthless, and the taxes were something awful. So the general dissatisfaction turned on the courts and was going to prevent collections. Grandfather Cobb was a judge of the probate court; and when he heard that a mob was howling in front of the court-house, he put on his old Continental regimentals, the old buff and blue, and marched out alone. "Away with your whining!" says he. "If I can't hold this court in peace, I will hold it in blood; if I can't sit as a judge, I will die as a general!" Though he was one man to hundreds, he drew a line in the green, and

told the mob that he would shoot with his own hand the first man that crossed. He was too many for the crowd, standing there in his old uniform in which they knew he had fought for them; and they only muttered, and after a while dispersed. They came again the next term of court; but he had his militia and his cannon all ready for them, then; and this time when they got their answer they took it, went off, and never came back.

— OCTAVE THANET: *A Son of the Revolution.*

2. Is there a penny-post, do you think, in the world to come? Do people there write for autographs to those who have gained a little notoriety? Do women there send letters asking for money? Do boys persecute literary men with requests for a course of reading? Are there offices in that sphere which are coveted, and to obtain which men are pestered to write letters of recommendation?

— *Letter of William Cullen Bryant.*

3. Do you remember the brown suit which you made to hang upon you, till all your friends cried shame upon you, it grew so threadbare, and all because of that folio Beaumont and Fletcher, which you dragged home late at night from Barker's in Covent Garden? Do you remember how we eyed it for weeks before we could make up our minds to the purchase, and had not come to a determination till it was near ten o'clock of the Saturday night, when you set off from Islington fearing you should be too late — and when the old bookseller, with some grumbling, opened his shop, and by the twinkling taper (for he was setting bedwards), lighted out the relic from his dusty treasures, and when you lugged it home, wishing it were twice as cumbersome, and when you presented it to me, and when we were exploring the perfectness of it (*collating*, you called it), and while I was repairing some of the loose leaves with paste, which

your impatience would not suffer to be left till daybreak — was there no pleasure in being a poor man? or can those neat black clothes which you wear now, and are so careful to keep brushed, since we have become rich and finical, give you half the honest vanity with which you flaunted it about in that overworn suit — your old corbeau — for four or five weeks longer than you should have done, to pacify your conscience for the mighty sum of fifteen or sixteen shillings, was it? — a great affair you thought it then — which you had lavished on the old folio? Now you can afford to buy any book that pleases you, but I do not see that you ever bring me home any nice old purchases now.

— LAMB: *Essay on Old China.*

4. Nothing strikes one more, in the race of life, than to see how many give out in the first half of the course. “Commencement day” always reminds me of the start for the “Derby,” when the beautiful high-bred three-year-olds of the season are brought up for trial. That day is the start, and life is the race. . . . This is the start, and here they are, — coats bright as silk, and manes as smooth as *eau lustrale* can make them. Some of the best of the colts are pranced round, a few minutes each, to show their paces. What is that old gentleman crying about? and the old lady by him, and the three girls, what are they all covering their eyes for? Oh, that is *their* colt which has just been trotted upon the stage. Do they really think those little thin legs can do anything in such a slashing sweepstakes as is coming off in these next forty years? . . .

Fifty years. Race over. All that are on the course are coming in at a walk; no more running. Who is ahead? Ahead? What! and the winning post a slab of white or gray stone standing out from that turf where there is no more jockeying or straining for victory! Well, the world marks their places in its betting-book; but be sure that these

matter very little, if they have run as well as they know how!—HOLMES: *Autocrat*.

5. I pray you, O excellent wife, not to cumber yourself and me to get a rich dinner for this man or this woman who has alighted at our gate, nor a bed-chamber made ready at too great a cost. These things, if they are curious in them, they can get for a dollar at any village. But let this stranger, if he will, in your looks, in your accent and behavior, read your heart and earnestness, your thought and will,—which he cannot buy at any price in any village or city, and which he may well travel fifty miles, and dine sparsely and sleep hard, in order to behold. Certainly let the board be spread, and let the bed be dressed for the traveller, but let not the emphasis of hospitality lie in these things. Honor to the house where they are simple to the verge of hardship, so that there the intellect is awake and reads the law of the universe, the soul worships truth and love, honor and courtesy flow into all deeds.

—EMERSON: *Domestic Life*.

(e) Four ideas will be found in the following selection: (1) reasons for Hamlet's sadness; (2) the effect upon him of the hasty marriage of the queen; (3) his varying moods; (4) his harshness toward Ophelia, the queen, and the king. Where should the second paragraph begin? the third? the fourth?

The young prince Hamlet was not happy at Elsinore. It was not because he missed the gay student-life of Wittenberg, and that the little Danish court was intolerably dull. It was not because the didactic lord chamberlain bored him with long speeches, or that the lord chamberlain's daughter was become a shade wearisome. Hamlet had more serious cues for unhappiness. He had been summoned suddenly from Wittenberg to attend his father's funeral; close upon this and while his grief was green, his mother had married

with his uncle Claudius, whom Hamlet had never liked. The indecorous haste of these nuptials — they took place within two months after the king's death, the funeral baked meats, as Hamlet cursorily remarked, furnishing forth the marriage-tables — struck the young prince aghast. He had loved the queen, his mother, and had nearly idolized the late king; but now he forgot to lament the death of the one in contemplating the life of the other. The billing and cooing of the newly-married couple filled him with horror. Anger, shame, pity, and despair seized upon him by turns. He fell into a forlorn condition, forsaking his books, eating little save of the chameleon's dish, the air, drinking deep of Rhenish, letting his long, black locks go unkempt, and neglecting his dress — he who had hitherto been "the glass of fashion and the mould of form," as Ophelia had prettily said of him. Often for half the night he would wander along the ramparts of the castle, at the imminent risk of tumbling off, gazing seaward and muttering strangely to himself, and evolving frightful spectres out of the shadows cast by the turrets. Sometimes he lapsed into a gentle melancholy; but not seldom his mood was ferocious, and at such times the conversational Polonius, with a discretion that did him credit, steered clear of my lord Hamlet. He turned no more graceful compliments for Ophelia. The thought of marrying her, if he had ever seriously thought of it, was gone now. He rather ruthlessly advised her to go into a nunnery. His mother had sickened him of women. It was of her he spoke the notable words, "Frailty, thy name is woman!" which, some time afterwards, an amiable French gentleman had neatly engraved on the headstone of his wife, who had long been an invalid. Even the king and queen did not escape Hamlet in his distempered moments. Passing his mother in a corridor or on a staircase of the palace, he would suddenly plant a verbal

dagger in her heart; and frequently, in full court, he would deal the king such a cutting reply as caused him to blanch, and gnaw his lip.

(f) At what places in the following should there be indentions for the purpose of marking off conversation? At what other places should there be indentions for the purpose of marking off the stages of the story? Can you give a name to each stage as if the story were a play?

Then up rose Mrs. Cratchit, Cratchit's wife, dressed out but poorly in a twice-turned gown, but brave in ribbons, which are cheap, and make a goodly show for sixpence; and she laid the cloth, assisted by Belinda Cratchit, second of her daughters, also brave in ribbons, while Master Peter Cratchit plunged a fork into the saucepan of potatoes, and getting the corners of his monstrous shirt-collar (Bob's private property, conferred upon his son and heir in honor of the day) into his mouth, rejoiced to find himself so gallantly attired, and yearned to show his linen in the fashionable parks. And now two smaller Cratchits, boy and girl, came tearing in, screaming that outside the baker's they had smelt the goose, and known it for their own; and basking in luxurious thoughts of sage and onion, these young Cratchits danced about the table, and exalted Master Peter Cratchit to the skies, while he (not proud, although his collars nearly choked him) blew the fire, until the slow potatoes bubbling up knocked loudly at the saucepan-lid to be let out and peeled. "What has ever got your precious father then?" said Mrs. Cratchit. "And your brother, Tiny Tim! And Martha warn't as late last Christmas Day by half an hour!" "Here's Martha, mother!" said a girl, appearing as she spoke. "Here's Martha, mother!" cried the two young Cratchits. "Hurrah! There's *such* a goose, Martha!" "Why, bless your heart alive, my dear, how late you are!" said Mrs. Cratchit, kissing her a dozen times, and

taking off her shawl and bonnet for her with officious zeal. "We'd a deal of work to finish up last night," replied the girl; "and had to clear away this morning, mother." "Well, never mind so long as you are come," said Mrs. Cratchit. "Sit ye down before the fire, my dear, and have a warm, Lord bless ye!" "No, no! There's father coming," cried the two young Cratchits, who were everywhere at once. "Hide, Martha, hide!" So Martha hid herself; and in came little Bob, the father, with at least three feet of comforter, exclusive of the fringe, hanging down before him; and his threadbare clothes darned up and brushed, to look seasonable; and Tiny Tim upon his shoulder. Alas for Tiny Tim, he bore a little crutch, and had his limbs supported by an iron frame! "Why, where's our Martha?" cried Bob Cratchit, looking round. "Not coming," said Mrs. Cratchit. "Not coming!" said Bob, with a sudden declension in his high spirits; for he had been Tim's blood horse all the way from church, and had come home rampant. "Not coming upon Christmas Day!" Martha didn't like to see him disappointed, if it were only in joke, so she came out prematurely from behind the closet door, and ran into his arms; while the two young Cratchits hustled Tiny Tim, and bore him off into the wash-house, that he might hear the pudding singing in the copper. "And how did little Tim behave?" asked Mrs. Cratchit, when she had rallied Bob on his credulity, and Bob had hugged his daughter to his heart's content. "As good as gold," said Bob, "and better. Somehow he gets thoughtful, sitting by himself so much, and thinks the strangest things you ever heard. He told me, coming home, that he hoped the people saw him in the church, because he was a cripple, and it might be pleasant to them to remember upon Christmas Day who made lame beggars walk and blind men see." Bob's voice was tremulous when he told them this, and trembled more

when he said that Tiny Tim was growing strong and hearty. His active little crutch was heard upon the floor, and back came Tiny Tim before another word was spoken, escorted by his brother and sister to his stool beside the fire; and while Bob, turning up his cuffs—as if, poor fellow, they were capable of being made more shabby—compounded some hot mixture in a jug with gin and lemons, and stirred it round and round and put it on the hob to simmer, Master Peter and the two ubiquitous young Cratchits went to fetch the goose, with which they soon returned in high procession. Such a bustle ensued that you might have thought a goose the rarest of all birds, a feathered phenomenon to which a black swan was a matter of course; and in truth it was something very like it in that house. Mrs. Cratchit made the gravy ready beforehand in a little saucepan, hissing hot; Master Peter mashed the potatoes with incredible vigor; Miss Belinda sweetened up the apple-sauce; Martha dusted the hot plates; Bob took Tiny Tim beside him in a tiny corner at the table; the two young Cratchits set chairs for everybody, not forgetting themselves, and, mounting guard upon their posts, crammed spoons into their mouths, lest they should shriek for goose before their turn came to be helped. At last the dishes were set on, and grace was said. It was succeeded by a breathless pause, as Mrs. Cratchit, looking slowly all along the carving-knife, prepared to plunge it in the breast; but when she did, and when the long expected gush of stuffing issued forth, one murmur of delight arose all round the board, and even Tiny Tim, excited by the two young Cratchits, beat on the table with the handle of his knife, and feebly cried “Hurrah!” There never was such a goose. Bob said he didn’t believe there ever was such a goose cooked. Its tenderness and flavor, size and cheapness, were the themes of universal admiration. Eked out by apple-sauce and mashed potatoes,

it was a sufficient dinner for the whole family; indeed, as Mrs. Cratchit said with great delight (surveying one small atom of a bone upon the dish), they hadn't ate it all at last! Yet every one had had enough; and the youngest Cratchits in particular were steeped in sage and onion to the eyebrows! But now, the plates being changed by Miss Belinda, Mrs. Cratchit left the room alone, — too nervous to bear witnesses, — to take the pudding up, and bring it in. Suppose it should not be done enough! Suppose it should break in turning out! Suppose somebody should have got over the wall of the back-yard, and stolen it, while they were merry with the goose, — a supposition at which the two young Cratchits became livid! All sorts of horrors were supposed. Hallo! A great deal of steam! The pudding was out of the copper. A smell like a washing-day! That was the cloth. A smell like an eating-house and a pastry-cook's next door to each other, with a laundress's next door to that! That was the pudding! In half a minute Mrs. Cratchit entered — flushed, but smiling proudly — with the pudding, like a speckled cannon-ball, so hard and firm, blazing in half of half-a-quartern of ignited brandy, and bedight with Christmas holly stuck into the top. Oh, a wonderful pudding! Bob Cratchit said, and calmly too, that he regarded it as the greatest success achieved by Mrs. Cratchit since their marriage. Mrs. Cratchit said that now the weight was off her mind, she would confess she had her doubts about the quantity of flour. Everybody had something to say about it; but nobody said or thought it was at all a small pudding for a large family. It would have been flat heresy to do so. Any Cratchit would have blushed to hint at such a thing. At last the dinner was all done, the cloth was cleared, the hearth swept, and the fire made up. The compound in the jug being tasted, and considered perfect, apples and oranges were put upon the table, and a

shovelful of chestnuts on the fire. Then all the Cratchit family drew round the hearth, in what Bob Cratchit called a circle, meaning half a one; and at Bob Cratchit's elbow stood the family display of glass,—two tumblers and a custard-cup without a handle. These held the hot stuff from the jug, however, as well as golden goblets would have done; and Bob served it out with beaming looks, while the chestnuts on the fire sputtered and cracked noisily. Then Bob proposed: "A merry Christmas to us all, my dears. God bless us!" Which all the family reëchoed. "God bless us every one!" said Tiny Tim, the last of all. He sat very close to his father's side, upon his little stool. Bob held his withered little hand in his, as if he loved the child, and wished to keep him by his side, and dreaded that he might be taken from him. . . . Bob Cratchit told them how he had a situation in his eye for Master Peter, which would bring in, if obtained, full five-and-sixpence weekly. The two young Cratchits laughed tremendously at the idea of Peter's being a man of business; and Peter himself looked thoughtfully at the fire from between his collars, as if he were deliberating what particular investments he should favor when he came into the receipt of that bewildering income. Martha, who was a poor apprentice at a milliner's, then told them what kind of work she had to do, and how many hours she worked at a stretch, and how she meant to lie abed to-morrow morning for a good long rest; to-morrow being a holiday she passed at home. Also, how she had seen a countess and a lord some days before; and how the lord "was much about as tall as Peter." At which Peter pulled up his collars so high that you couldn't have seen his head if you had been there. All this time the chestnuts and the jug went round and round; and by-and-by they had a song, about a lost child travelling in the snow, from Tiny Tim, who had a plaintive little voice, and sang it

very well indeed. There was nothing of high mark in this. They were not a handsome family; they were not well-dressed; their shoes were far from being waterproof; their clothes were scanty; and Peter might have known, and very likely did, the inside of a pawnbroker's. But they were happy, grateful, pleased with one another, and contented with the time; and when they faded, and looked happier yet in the bright sprinklings of the Spirit's torch at parting, Scrooge had his eye upon them, and especially on Tiny Tim until the last.

(g) In Burns's *Tam O'Shanter*, Goldsmith's *Deserted Village*, Tennyson's *Dora*, Bryant's *Thanatopsis*, Milton's *L'Allegro*, Milton's *Il Penseroso*, and other poems, there are indentions indicating the logical divisions of the poem. Each division corresponds to a prose paragraph. Read one of these poems, and ask yourself why the indentation is in each case made where you find it. Find or make a topic statement for each division. Then make statements for the lesser divisions and arrange the whole so as to show the plan of the poem.

(h) The stanzas of a poem do not usually mark off equally important logical divisions. The important divisions are groups of stanzas. In Coleridge's *Ancient Mariner* there are marked seven stanza-groups, or parts. Account for this division. What is the topic of each part? Are there lesser groups in each part? If so, make topic statements for all of them, and arrange the whole so as to show the plan of the poem.

(i) If you should be asked to reproduce a poem in which there were no marks of division except the stanzas, one of the first things to do would be to divide the poem into its logical parts, its stanza-groups. Try this with W. B. Scott's *Rosabelle*, Burns's *Cotter's Saturday Night*, Macaulay's *Horatius*, or any other poem of your own selection.

(j) In the following short poem by Tennyson, as in many short poems, the stanzas do mark off logical divisions of equal importance. What is the topic of each stanza? What is the main thought of the poem?

Home they brought her warrior dead;
She nor swooned, nor uttered cry.
All her maidens, watching, said,
"She must weep, or she will die."

Then they praised him, soft and low;
Called him worthy to be loved:
Truest friend and noblest foe.
Yet she neither spoke nor moved.

Stole a maiden from her place,
Lightly to the warrior stept,
Took the face-cloth from the face;
Yet she neither moved nor wept.

Rose a nurse of ninety years,
Set his child upon her knee.
Like summer tempest came her tears:
"Sweet my child, I live for thee!"

25. How Paragraphs Grow ; Repetition. — The growth of an idea from its bare statement as a topic of the outline plan into a complete paragraph is a process so natural and orderly that it has been likened to the unfolding of a plant from a seed. The seed is the plant that is to be ; the topic statement contains in embryo all that the fully developed paragraph will bring to light. Each seed is the prophecy of a particular kind of growth and the various kinds of plant growth are infinite in number. So it is with the forms in which a growing idea clothes itself as a topic statement develops into a paragraph. We shall now consider some of the ways in which this development takes

place. One of the commonest ways is seen in the following :—

1. A tree is an underground creature, with its tail in the air. 2. All its intelligence is in its roots. 3. All the senses it has are in its roots. 4. Think what sagacity it shows in its search after food and drink! 5. Somehow or other, the rootlets, which are its tentacles, find out that there is a brook at a moderate distance from the trunk of the tree, and they make for it with all their might. 6. They find every crack in the rocks where there are a few grains of the nourishing substance they care for, and insinuate themselves into its deepest recesses. 7. When spring and summer come, they let their tails grow, and delight in whisking them about in the wind, or letting them be whisked about by it; for these tails are poor passive things, with very little will of their own, and bend in whatever direction the wind chooses to make them. 8. The leaves make a deal of noise whispering. 9. I have sometimes thought I could understand them, as they talk with each other, and that they seemed to think they made the wind as they wagged forward and back. 10. Remember what I say. 11. The next time you see a tree waving in the wind, recollect that it is the tail of a great underground, many-armed, polypus-like creature, which is as proud of its caudal appendage, especially in summer-time, as a peacock of his gorgeous expanse of plumage.—HOLMES: *Over the Teacups*.

In the foregoing paragraph the topic statement occupies the first two sentences: "A tree is an underground creature with its tail in the air and all its intelligence in its roots." But a statement so surprising calls for some explanation. Notice how the explanation is made, how the topic idea is developed. In sentence 3,

the writer says over again, in slightly different words, what he said in sentence 2, "All the senses it has [that is, all its intelligence] are in its roots." In like manner in sentence 4 he says over again what he has said in sentences 2 and 3, "Think what sagacity [that is, what intelligence, what sense] it shows in its search after food and drink" (that is, in its roots). Just so sentences 7-9 are a kind of repetition of the idea, "An underground creature with its tail in the air," and sentence 11 repeats in expanded form the ideas of sentences 1 and 2. Plainly, then, this method of paragraph growth is by repetition. The principal idea is repeated in detail. It should be noticed, however, that the repetition amounts to more than merely putting one word in place of another; the idea *grows* by each repetition. Every repeated form of the thought should add to its clearness, its concreteness, or its emphasis.

Frequently the writer seems to have said to himself, "I will say this thing in another way, so that my precise meaning cannot fail to be understood." Then his explanations, whether they apparently repeat the topic idea or not, have the force of a definition, setting limits to his idea, making it narrower or broader; and he is likely to tell, in different ways, not only what the thing is, but also what the thing is not. In the following, for example, Ruskin evidently wishing to make us understand precisely what a piece of English ground should have in order to be beautiful, peaceful, and fruitful, really defines these three terms both affirmatively and negatively. The parts in which he tells what the piece of English ground should *not* have are here printed in italics.

We will try to make some small piece of English ground beautiful, peaceful, and fruitful. *We will have no steam-engines upon it, and no railroads; we will have no untended or unthought-of creatures on it; none wretched, but the sick; none idle, but the dead. We will have no liberty upon it; but instant obedience to known law, and appointed persons; no equality upon it; but recognition of every betterness that we can find, and reprobation of every worseness.* When we want to go anywhere, we will go there quietly and safely, *not at forty miles an hour in the risk of our lives; when we want to carry anything anywhere, we will carry it either on the backs of beasts, or on our own, or in carts, or in boats; we will have plenty of flowers and vegetables in our gardens, plenty of corn and grass in our fields,—and few bricks. We will have some music and poetry; the children shall learn to dance to it, and sing it; perhaps some of the old people, in time, may also. We will have some art, moreover; we will at least try if, like the Greeks, we can't make some pots.*

—RUSKIN: *Fors Clavigera*, Letter V.

26. Comparison and Contrast.—Instead of telling what a thing is or is not, a writer may tell what it is like or what it is not like. Thus Macaulay, in his essay on history, develops the idea “Effect of historical reading upon the student’s mind,” by comparing it to the effect of foreign travel.

1. The effect of historical reading is analogous, in many respects, to that produced by foreign travel. 2. The student, like the tourist, is transported into a new state of society. 3. He sees new fashions. 4. He hears new modes of expression. 5. His mind is enlarged by contemplating the wide diversities of laws, of morals, and of manners. 6. But men may travel far, and return with minds as contracted as if

they had never stirred from their own market-town. 7. In the same manner, men may know the dates of many battles and the genealogies of many royal houses, and yet be no wiser. 8. Most people look at past times as princes look at foreign countries. 9. More than one illustrious stranger has landed on our island amidst the shouts of a mob, has dined with the King, has hunted with the master of the stag-hounds, has seen the Guards reviewed, and a Knight of the Garter installed, has cantered along Regent Street, has visited St. Paul's, and noted down its dimensions; and has then departed, thinking that he has seen England. 10. He has, in fact, seen a few public buildings, public men, and public ceremonies. 11. But of the vast and complex system of society, of the fine shades of national character, of the practical operation of government and laws, he knows nothing. 12. He who would understand these things rightly must not confine his observations to palaces and solemn days. 13. He must see ordinary men as they appear in their ordinary business and in their ordinary pleasures. 14. He must mingle in the crowds of the exchange and the coffee-house. 15. He must obtain admittance to the convivial table and the domestic hearth. 16. He must bear with vulgar expressions. 17. He must not shrink from exploring even the retreats of misery. 18. He who wishes to understand the condition of mankind in former ages must proceed on the same principle. 19. If he attends only to public transactions, to wars, congresses, and debates, his studies will be as unprofitable as the travels of those imperial, royal, and serene sovereigns who form their judgment of our island from having gone in state to a few fine sights and from having held formal conferences with a few great officers.

It should be noted that, while making the comparison between the effect of historical reading and the effect

of foreign travel, Macaulay also employs a contrast. The good effects as seen in the thorough student and traveller (sentences 2 to 5 and 12 to 18) are in contrast with the bad as seen in the careless or hasty student and traveller (sentences 6 to 11, and 19). Whenever an idea is developed both positively and negatively, as in the last two quotations, the result is, of course, a contrast. This method of developing ideas by comparison and contrast is used in various ways, but those just indicated are the most common. In the following we gain a clearer idea both of Whittier and of Franklin by being told in what respects they were alike and in what respects they differed. In this, no attempt is made to conceal the method employed. It is announced in the very first sentence, the topic statement.

Unlike as Whittier and Franklin were in many respects, they were alike in others. Both had the sympathy with the lowly which comes of early similar experience. Both learned a handicraft, for Franklin set type and worked a printing-press, and Whittier made slippers. To both of them literature was a means, rather than an end in itself. Verse to Whittier, and prose to Franklin, was a weapon to be used in the good fight. In Whittier's verse, as in Franklin's prose, there was the same pithy directness which made their words go home to the hearts of the plain people, whom they both understood and represented. To Franklin was given the larger life and the greater range of usefulness ; but Whittier always did with all his might the duty that lay before him. While Franklin gained polish by travel and by association with citizens of the world, Whittier was the only one of the greater American authors who never went to Europe, and he kept to the end not a little of his rustic simplicity.

While Whittier was practical, as becomes a New Englander, he had not the excessive common sense which characterizes Franklin, and he lacked also Franklin's abundant humor. But the poet was not content, as Franklin was, with showing that honesty is the best policy, and that in the long run vice leads to ruin; he scourged evil with the wrath of a Hebrew prophet. Except one or another of his ballads, none of his poems was written for its own sake; they were nearly all intended to further a cause he held dear, or to teach a lesson he thought needful.

—BRANDER MATTHEWS: *St. Nicholas*, 22: 773.

27. Particulars and Details. — When at the beginning of a paragraph we find a topic stated like this, "Every traveller going south from St. Louis can recall the average Arkansas village in winter," we can readily guess what the writer will say next. We know, at any rate, what we want him to say. We want more information about the Arkansas village. We want to know something about its houses, its streets, its surroundings, its inhabitants. We want and we expect the particulars and details of the scene which will enable us to see it as the writer saw it, or as the traveller is supposed to recall it. One way, then, in which an idea may grow into a paragraph is by the addition of the particulars and details which are naturally called for by the topic statement. The following will illustrate this method of growth:—

[Topic] Every traveller going south from St. Louis can recall the average Arkansas village in winter. [Particulars] Little strings of houses spread raggedly on both sides of the rails. A few wee shops, that are likely to have a mock rectangle of façade stuck against a triangle of roof, in the man-

ner of children's card houses, parade a draggled stock of haberdashery and groceries. To right or left a mill buzzes, its newness attested by the raw tints of the weather boarding. There is no horizon; there seldom *is* a horizon in Arkansas,—it is cut off by the forest. Pools of water reflect the straight black lines of tree trunks and the crooked lines of bare boughs, while a muddy road winds through the vista. Generally there are a few lean cattle to stare in a dejected fashion at the train, and some fat black swine to root among the sodden grasses. Bales of cotton are piled on the railway platform, and serve as seats for half a dozen listless men in high boots and soft hats. Occasionally a woman, who has not had the time to brush her hair, calls shrilly to some child who is trying to have pneumonia by sitting on the ground. No one seems to have anything to do, yet everyone looks tired, and the passenger in the Pullman wonders how people live in “such a hole.” — OCTAVE THANET.

If the particulars and details are objects, as they are in the quotation just given,—houses, shops, a mill, forest, pools, cattle, bales of cotton, men, women, children,—they are presented in the order in which they are seen by the writer, that is, in the order of their prominence; if they are events,—such as would be called for by the topic statement, “I shall never forget my first day at school,”—they are presented in the order of their occurrence in time.

28. Specific Instances. — When the topic is stated as a general truth or principle, as “Having some favorite physical amusement adds to the popularity of distinguished Englishmen,” we feel that it should be developed by citing one or more cases in point,—illustrations, specific instances, or concrete examples, as they are some-

times called. The reader may be ready enough to believe the topic statement as it stands; but even then he likes to be given at least one specific instance "by way of example or illustration." If the reader is inclined to doubt, he demands the specific instance "by way of proof," and he may require several instances before he will accept the topic statement as true. Notice the following:—

[Topic] Many distinguished Englishmen have had some favorite physical amusement that we associate with their names. It is almost a part of an Englishman's nature to select a physical pursuit and make it especially his own. His countrymen like him the better for having a taste of this kind. [Specific instances] Mr. Gladstone's practised skill in tree-felling is a help to his popularity. The readers of Wordsworth, Scott, and Byron all remember that the first was a pedestrian, the second a keen sportsman, and the third the best swimmer of his time. The readers of Keats are sorry for the ill health that spoiled the latter years of his short life, but they remember with satisfaction that the ethereal poet was once muscular enough to administer "a severe drubbing to a butcher whom he caught beating a little boy, to the enthusiastic admiration of a crowd of bystanders." Shelley's name is associated forever with his love of boating, and its disastrous ending. In our own day, when we learn something about the private life of our celebrated contemporaries, we have a satisfaction in knowing that they enjoyed some physical recreation, as, for example, that Tyn-dall is a mountaineer, Millais a grouse-shooter, John Bright a salmon-fisher; and it is characteristic of the inveteracy of English physical habits that Mr. Fawcett should have gone on riding and skating after he was blind, and that Anthony Trollope was still passionately fond of fox-hunting when he

was old and heavy and could hardly see. The English have such a respect for physical energy that they still remember with pleasure how Palmerston hunted in his old age, and how, almost to the last, he would go down to Epsom on horseback. There was a little difficulty about getting him into the saddle, but, once there, he was safe till the end of his journey. — HAMERTON: *French and English*.

If a writer should begin a paragraph with the topic statement, "The Greeks did not understand athletics at all so well as the English do," many readers would question the truth of the statement. They would say that the Greeks both understood athletics and practised athletics better than any other people in the history of the world, and they would want to know on what ground so preposterous a notion was advanced. It would then be the business of the writer, if he wanted his readers to agree with him, to bring forward the grounds or proofs of his assertion. By pointing out defects in the Greek system of training or manner of conducting athletic contests, or, perhaps, by quoting from the opinions of the Greeks themselves, he would endeavor to make his opening sentence seem probable or true. Such is the method employed in the following paragraph : —

Though extraordinary feats were sometimes recorded, I believe that the Greeks did not understand athletics at all so well as the English do. Two facts may be mentioned in proof of this. The runners are said to have started shouting. The boxers, who had their fists weighted with loaded leather gloves, swung round at one another's ears, instead of striking straight home. What we hear about their training seems equally stupid; their trained men are

described as generally sleepy, they fed on enormous quantities of meat, and were obliged to swear that they had spent ten months in training before the games. Good generals, such as Alexander and Philopœmen, discountenanced athletics as producing bad soldiers. But, nevertheless, the combination of art contests with athletics made the Greek meetings finer and more imposing than ours.

—J. P. MAHAFFY : *Old Greek Life*.

29. Cause and Effect.—When the topic statement announces something that may be regarded as a cause, the remaining sentences are apt to be statements of an effect of this cause. Thus a writer who begins a paragraph with the sentence, “When the Romans conquered Greece and the East, they saw a great many things which they had never seen before,” is very likely in the following sentence to tell us how the Romans took to these new things, that is, how Roman habits and character were affected by them. So he passes naturally from contact with new things as a cause, to changes in Roman character as an effect. Again, he may have occasion to say on the same topic that “the Greeks were much cleverer than the Romans,” after which we may expect the consequences to the Romans of contact with this cleverness,—it surprised them or excited their envy, or gave them new ideas. This method of growth is illustrated in the following :—

When the Romans conquered Greece and the East, they saw a great many things which they had never seen before; and they began to care more about eating and drinking, and building fine houses. The Greeks were much cleverer than the Romans, or indeed than any people of the time, for all the best books and statues and pictures of the old world

had been made by the Greek writers and artists. So the Romans not only learned many new things from the Greeks, but gave up a great many of their own early beliefs. They thought less of their own Roman gods, and altogether they were not so simple or so good as they had been before.

—M. CREIGHTON: *History of Rome (History Primers)*.

The way in which the idea of the paragraph grows may be indicated as follows :—

1. *Cause*: The Romans saw many new things; *effect*: the Romans began to care more about eating and drinking and building fine houses.

2. *Cause*: The Greeks with whom they came in contact were cleverer than the Romans in literature and art; *effect*: the Romans adopted Greek ideas and gave up their old beliefs.

To summarize: Paragraphs develop from a topic statement :—

(1) By repetitions which add to the clearness, concreteness, or emphasis of the idea, or which define its limits positively or negatively ;

(2) By comparisons and contrasts both positive and negative ;

(3) By means of particulars and details called for by the topic ;

(4) By the addition of specific instances or other kinds of proofs ;

(5) By the statement of a cause, followed by the statement of an effect of that cause.

A paragraph may grow satisfactorily by a single one of these methods, or it may require the employment of two or more of them in its development. Notice the following :—

1. In few things is the great advance made in this country during the past one hundred years more strikingly apparent than in the change which has taken place in the social and intellectual condition of the schoolmaster. 2. The education of the young has now become a lucrative profession by itself, and numbers among its followers many of the choicest minds of the age. 3. The schoolmaster is specially prepared for his work, and is in receipt of a sum sufficient to maintain him in comfort, to enable him to procure books, and, if he be so inclined, to travel. 4. Booksellers and publishers make a liberal discount in his behalf. 5. The government allows him to import the text-books and apparatus used in his work duty free. 6. He is everywhere regarded as an eminently useful member of society. 7. But the lot of the schoolmaster who taught in the district schoolhouse three generations since fell in a very different time and among a very different people. 8. School was then held in the little red schoolhouse for two months in the winter by a man, and for two months in the summer by a woman. 9. The boys went in the winter, the girls in the summer. 10. The master was generally a divinity student who had graduated at one of the academies, who had scarcely passed out of his teens, and who sought by the scanty profits derived from a winter's teaching to defray the expenses of his study at Harvard or at Yale. 11. His pay was small, yet he was never called upon to lay out any portion of it for his keep. 12. If the district were populous and wealthy, a little sum was annually set apart for his board, and he was placed with a farmer who would, for that amount, board and lodge him the longest time. 13. But this was far too expensive a method for many of the districts, and the master was, therefore, expected to live with the parents of his pupils, regulating the length of his stay by the number of the boys in the family attending his school. 14. Thus it

happened that in the course of his teaching he became an inmate of all the houses of the district, and was not seldom forced to walk five miles, in the worst of weather over the worst of roads, to his school. 15. Yet, mendicant though he was, it would be a great mistake to suppose that he was not always a welcome guest. 16. He slept in the best room, sat in the warmest nook by the fire, and had the best food set before him at the table. 17. In the long winter evenings he helped the boys with their lessons, held yarn for the daughters, or escorted them to spinning matches or quiltings. 18. In return for his miserable pittance and his board the young student taught what would now be considered as the rudiments of an education. 19. His daily labors were confined to teaching his scholars to read with a moderate degree of fluency, to write legibly, to spell with some regard for the rules of orthography, and to know as much of the rules of arithmetic as would enable them to calculate the interest on a debt, to keep the family accounts, and to make change in a shop.

—McMASTER: *History of the People of the United States.*

Taken as a whole the foregoing paragraph illustrates the method of contrast, the condition of the ancient schoolmaster (sentences 7-19) being contrasted with the condition of the modern (sentences 2-6). But in the development of the contrasted ideas, several other methods are exemplified. Thus it is hardly necessary to point out that the contrasted ideas are themselves developed by the method of particulars. Again, the ideas in sentences 13 and 14 are related to each other respectively as cause and effect, and the idea of sentence 15, that the schoolmaster was a welcome guest, is proved by sentence 16. Sentence 19 gives the details necessary to an understanding of sentence 18.

30.

Assignments.

(a) Before examining new material, let us first review some of the paragraphs quoted on preceding pages of this book. What methods of growth and development do you observe in the following single paragraphs? (1) DeQuincey, p. 36; (2) Macaulay, p. 45; (3) Carlyle, p. 78; (4) Stedman, p. 78; (5) Longfellow, p. 79; (6) Hudson, p. 79; (7) Hosmer, p. 80; (8) Irving, p. 81; (9) Macaulay, p. 82; (10) Froude, p. 82; (11) Carlyle, p. 83; (12) Stockton, p. 4; (13) Cable, p. 5; (14) Emerson, p. 10; (15) Burroughs, p. 13; (16) Emerson, p. 13; (17) Thanet, p. 87; (18) Bryant, p. 88; (19) Lamb, p. 88; (20) Holmes, p. 89; (21) Emerson, p. 90; (22) about Hamlet, p. 90.

(b) What methods of growth and development can you find in each of the following paragraphs? Can you see other possible methods of growth for the topic statements of these paragraphs?

1. I shall never forget a proof I myself got twenty years ago, how serious a thing it is to be a doctor, and how terribly in earnest people are when they want him. It was when cholera first came here in 1832. I was in England at Chatham, which you all know is a great place for ships and sailors. This fell disease comes on generally in the night; as the Bible says, "it walks in darkness," and many a morning was I roused at two o'clock to go and see its sudden victims, for then is its hour and power. One morning a sailor came to say I must go three miles down the river to a village where it had broken out with great fury. Off I set. We rowed in silence down the dark river, passing the huge hulks, and hearing the restless convicts turning in their beds in their chains. The men rowed with all their might: they had too many dying or dead at home to have the heart to speak to me. We got near the place; it was very dark, but I saw a crowd of men and women on the shore, at the landing-place. They were all shouting for the doctor; the shrill cries of the women and the deep voices of the men

coming across the water to me. We were near the shore, when I saw a big old man, his hat off, his hair gray, his head bald; he said nothing, but turning them all off with his arm, he plunged into the sea, and before I knew where I was, he had me in his arms. I was helpless as an infant. He waded out with me, carrying me high up in his left arm, and with his right levelling every man or woman who stood in his way.

It was Big Joe carrying me to see his grandson, little Joe; and he bore me off to the poor convulsed boy, and dared me to leave him till he was better. He did get better, but Big Joe was dead that night. He had the disease on him when he carried me away from the boat, but his heart was set upon his boy. I never can forget that night, and how important a thing it was to be able to relieve suffering, and how much Old Joe was in earnest about having the doctor. — JOHN BROWN: *Horæ Subsecivæ*, I, p. 393.

2. Conversation fills all gaps, supplies all deficiencies. What a good trait is that recorded of Madame de Maintenon, that, during dinner, the servant slipped to her side, "Please, madame, one anecdote more, for there is no roast to-day." — EMERSON: *Social Aims*.

3. The circle of human nature is not complete without the arc of feeling and emotion. The lilies of the field have a value for us beyond their botanical ones, — a certain lightening of the heart accompanies the declaration that, "Solomon in all his glory was not arrayed like one of these." The sound of the village bell which comes mellowed from the valley to the traveller upon the hill has a value beyond its acoustical one. The setting sun when it mantles with the bloom of roses the alpine snows has a value beyond its optical one. The starry heavens, as you know, had for Immanuel Kant a value beyond their astronomical one.

Round about the intellect sweeps the horizon of emotions from which all our noblest impulses are derived. I think it very desirable to keep this horizon open; not to permit either priest or philosopher to draw down his shutters between you and it. And here the dead languages, which are sure to be beaten by science in the purely intellectual fight, have an irresistible claim. They supplement the work of science by exalting and refining the æsthetic faculty, and must on this account be cherished by all who desire to see human culture complete. There must be a reason for the fascination which these languages have so long exercised upon the most powerful and elevated minds, — a fascination which will probably continue for men of Greek and Roman mould to the end of time. — TYNDALL: *Addresses*.

4. The scene around was desolate; as far as the eye could reach it was desolate: the bare rocks faced each other, and left a long and wide interval of thin white sand. You might wander on and look round and round, and peep into the crevices of the rocks, and discover nothing that acknowledged the influence of the seasons. There was no spring, no summer, no autumn: and the winter's snow, that would have been lovely, fell not on these hot rocks and scorching sands. Never morning lark had poised himself over this desert; but the huge serpent often hissed there beneath the talons of the vulture, and the vulture screamed; his wings imprisoned within the coils of the serpent.

— COLERIDGE: *The Wanderings of Cain*.

5. The sounds which the ocean makes must be very significant and interesting to those who live near it. When I was leaving the shore at this place the next summer, and had got a quarter of a mile distant, ascending a hill, I was startled by a sudden, loud sound from the sea, as if a large steamer were letting off steam by the shore, so that I caught my breath and felt my blood run cold for an instant, and I

turned about, expecting to see one of the Atlantic steamers thus far out of her course; but there was nothing unusual to be seen. There was a low bank at the entrance of the Hollow, between me and the ocean, and suspecting that I might have risen into another stratum of air in ascending the hill, — which had wafted to me only the ordinary roar of the sea, — I immediately descended again, to see if I lost hearing of it; but, without regard to my ascending or descending, it died away in a minute or two, and yet there was scarcely any wind all the while. The old man said that this was what they called the “rut,” a peculiar roar of the sea before the wind changes, which, however, he could not account for. He thought that he could tell all about the weather from the sounds which the sea made.

—THOREAU: *Cape Cod*.

6. “There is nothing in war,” said Napoleon, “which I cannot do with my own hands. If there is nobody to make gunpowder, I can manufacture it. The gun-carriages I know how to construct. If it is necessary to make cannons at the forge, I can make them. The details of working them in battle, if it is necessary to teach, I shall teach them. In administration, it is I alone who have arranged the finances, as you know.”

7. Of ghosts I have seldom dreamed, so far as I can remember; in fact I have never dreamed of the kind of ghosts that we are all more or less afraid of, though I have dreamed rather often of the spirits of departed friends. But I once dreamed of dying, and the reader, who has never died yet, may be interested to know what it is like. According to this experience of mine, which I do not claim is typical, it is like a fire kindling in an air-tight stove with paper and shavings; the gathering smoke and gases suddenly burst into flame, and puff the door out, and all is over.

—W. D. HOWELLS: *Harper's Magazine*, 90: 840.

8. The vast results obtained by science are won by no mystical faculties, by no mental processes, other than those which are practised by every one of us in the humblest and meanest affairs of life. A detective policeman discovers a burglar from the marks made by his shoe, by a mental process identical with that by which Cuvier restored the extinct animals of Montmartre from fragments of their bones. Nor does that process of induction and deduction by which a lady, finding a stain of a particular kind upon her dress, concludes that somebody has upset the inkstand thereon, differ in any way from that by which Adams and Leverrier discovered a new planet. The man of science, in fact, simply uses with scrupulous exactness the methods which we all habitually and at every moment use carelessly.

— HUXLEY : *Lay Sermons*, p. 78.

9. In the year 1865 Rome was still in a great measure its old self. It had not then acquired that modern air which is now beginning to pervade it. The Corso had not been widened and whitewashed ; the Villa Aldobrandini had not been cut through to make the Via Nazionale ; the south wing of the Palazzo Colonna still looked upon a narrow lane through which men hesitated to pass after dark ; the Tiber's course had not then been corrected below the Farnesina ; the Farnesina itself was but just under repair ; the iron bridge at the Ripetta was not dreamed of ; and the Prati di Castello were still, as their name implies, a series of waste meadows. — F. M. CRAWFORD : *Saracinesca*, p. 1.

10. When Mr. Cooper returned in 1833, without meeting any such burst of welcome as had greeted Irving on his return the year before ; and when he began shortly thereafter to scold his countrymen — in schoolmaster fashion — about their lapses from good breeding, and their lack of social independence, and their subserviency to British in-

fluences (much of which was solemnly true), the newspaper people lost their tempers and abused him loudly and continuously. This was irritating to a man who honestly believed himself better equipped to instruct and amuse his countrymen than ever before. And the irritation put him in the mood to be watchful for fresh sources of discontent. These came pretty abundantly when—after planting himself in his old remodelled home of Otsego Hall—there sprung up a fierce quarrel with his village neighbors in respect to ownership of a tongue of woodland which shot into the lake, and which had long been used as a public resort. The legal rights were with Cooper; but popular feeling all against him. What the people lacked in rights, they made up in abuse; and what the author lacked in sympathy, he made up in ill temper. The quarrel had wide echoes; slanders and libel suits ensued; Cooper winning in the courts, and losing—out of court.

—MITCHELL: *American Lands and Letters*, p. 246.

11. It is astonishing how much of the interesting history of the human race has had for its scene the shores of the Mediterranean. Egypt is there. There is Greece. Xerxes, Darius, Solomon, Cæsar, Hannibal, knew no extended sea but the Mediterranean. The mighty armies of Persia, and the smaller but invincible bands of the Grecians, passed its tributaries. Pompey fled across it—the fleets of Rome and Carthage sustained their deadly struggles upon its waters; and, until the discovery of the passage round the Cape of Good Hope, the commerce of the world passed through the ports of the Mediterranean. If we go back to ancient ages, we find the Phœnician sailors—the first who ventured upon the unstable element—slowly and fearfully steering their little barks along the shores of this sea; and if we come down to modern times, we see the men of war of every nation proudly ploughing its waves, or riding at

anchor in its harbors. There is not a region upon the face of the earth so associated with the recollection of all that is interesting in the history of our race, as the shores of the Mediterranean sea.

(c) The following ode by Sir William Jones was written, in 1781, "in a paroxysm of indignation against the American war, the slave trade, and the general decline of British liberty." What methods of developing the thought are employed?

What constitutes a State ?
Not high-raised battlement or labored mound,
Thick wall or moated gate ;
Not cities proud with spires and turrets crowned ;
Not bays and broad-armed ports,
Where, laughing at the storm, rich navies ride ;
Not starred and spangled courts,
Where low-browed baseness wafts perfume to pride.
No : men, high-minded men,
With powers as far above dull brutes endued,
In forest, brake, or den,
As beasts excel cold rocks and brambles rude ;
Men who their duties know,
But know their rights, and, knowing, dare maintain,
Prevent the long-aimed blow,
And crush the tyrant while they rend the chain :
These constitute a State,
And sovereign Law, that State's collected will,
O'er thrones and globes elate
Sits empress, crowning good, repressing ill ;
Smit by her sacred frown,
The fiend, Discretion, like a vapor sinks,
And e'en the all-dazzling Crown
Hides his faint rays, and at his bidding shrinks.

Such was this heaven-loved isle,
 Than Lesbos fairer, and the Cretan shore!
 No more shall Freedom smile?
 Shall Britons languish, and be men no more?
 Since all must life resign,
 Those sweet rewards which decorate the brave,
 'Tis folly to decline,
 And sink inglorious to the silent grave.

(d) Can you complete the development begun in each of the following paragraphs, without further help than the hints given in connection with each? . . .

1. Some persons are very reluctant to admit that any race of men is marked by a fixed and permanent characteristic of inferiority to the others, for fear that this will be made an excuse by unjust and wicked men for treating them oppressively and cruelly. But . . .

2. Some tribes, especially those that lived in the neighborhood of the great lakes, made certain tools and implements of copper, which metal, it is said, they had some means of hardening, so that it would cut wood tolerably well. But they had no iron. Accordingly . . .

3. The coming of the Europeans to this country brought new races, not only of men, but also of plants and animals, into contact and connection with those previously existing here. The result was . . .

4. A Venetian who enters or leaves any place of public resort touches his hat to the company, and one day at the restaurant some ladies, who had been dining there, said "*Complimenti!*" on going out with a grace that went near to make the beefsteak tender. It is this uncostly gentleness of bearing which gives a winning impression of the whole

Venetian people, whatever selfishness or real discourtesy lie beneath it. At home [in the United States] it sometimes seems . . .

5. Sounds do not always give us pleasure according to their sweetness and melody; nor do harsh sounds always displease. We are more apt to be captivated or disgusted with the associations which they promote than with the notes themselves. Thus . . .

6. How differently tenants treat rented property intrusted to their care! One class seem utterly careless of appearances . . . [particulars] . . . On the other hand, some tenants take pride in keeping the property in repair . . . [other particulars] . . . Landlords are fortunate in securing tenants of this class, but they do not expect such to say long, for such industrious and careful persons usually manage after a time to . . . [particular result of industry].

7. Every boy has somewhere stored away in his mind the memory of some thrilling personal adventure or delightful personal experience. As often as he thinks of it . . . [result] . . . It is as if . . . [comparison to bring out the vividness of the recollection] . . . Such was the experience which came to me . . . [particulars, time, place, circumstances] . . . The upshot of the whole matter was . . . [result].

8. It is probable that the southern states would not have begun the Civil War had the southern people realized the great wealth and resources of the populous North. Had they known of the . . . [particulars specifying resources] . . . they would not so hastily . . . [result] . . . The leaders of the secession movement doubtless did not underestimate the strength of the North, though they did misunderstand its temper. But the plain people of the South

who filled the southern armies and bore the heaviest burdens of the conflict . . . [contrast] . . . They were misled by appeals to their state pride, while the real facts as to the power and spirit of the North were concealed from them. That they maintained a brave and stubborn contest so long was due . . . [cause and effect] . . . ; their uniform success at the beginning of the war was mainly owing . . . [cause and effect] . . . Once the North was fully aroused . . . [result] . . . They were clearly over-matched.

9. There are times in the life of every one when new and strange things occur with such rapidity that one is hardly able to catch one's breath between the happenings. It is as though . . . [analogy to show suddenness of change] . . . To-day one may be . . . [contrast] . . . Twenty-four hours may . . . [repetition emphasizing rapidity of events] . . . It was so with . . . [example from history] . . . when he . . . [particulars] . . . From such sudden changes one may come forth much stronger in character, and . . . [result].

10. During the annual meeting of the Westinghouse Electric Manufacturing Company at Pittsburg recently, a test was made of a new railway electric motor. This motor easily drew several loaded freight cars at a rapid rate and with a low supply of electricity, and the opinion was general that in this invention there has been found an economical substitute for steam power on long-distance railways. If this should prove to be the case . . . [results] . . . These changes are sure to come in time, because . . . [proofs showing their desirability] . . . The only thing that can delay the substitution of electric for steam power is the question of expense . . . [particulars] . . . But . . . [contrast showing that this objection will be overcome]

. . . The present situation is somewhat similar to that which existed when . . . [comparison showing that expense did not prevent the adoption of an earlier invention] . . . It will be so with this latest invention. The extraordinary demand for the new motor will enable the manufacturers to furnish it at rates very much lower than now appear possible; and we may, therefore, expect . . . [final result].

(e) What method of growth and development do you expect from each of the following topic statements? Think what you might say if called upon to write on any or all of them in class. Which of these sentences suggest more than one method of growth?

1. Hamlet was not happy at Elsinore.
2. The poet is superior to the historian and to the philosopher.
3. Squeers's theory of education was as simple as it was brutal.
4. The most interesting boy at Creakle's school was Traddles.
5. The position of the teacher in Dickens's schools is well illustrated in Mr. Mell.
6. Some of the songs of Burns are favorites with all classes of people.
7. *Tam O' Shanter* teaches a valuable lesson.
8. Burns's poetry is characterized by rugged strength and vigor.
9. Christmas is the joy of old and young alike.
10. We should not complain if a man who is both good and great lacks riches and honors.
11. Some people seem to be ashamed of cultivating good manners.

12. Conversation is a fine art.

13. The other day I heard an amusing blunder in the use of English.

14. The precise meaning of the title of Shakespeare's play *As You Like It* has sometimes been misunderstood.

15. The colonial policy of the United States is similar to England's.

16. There are perils in school life at home as well as away from home.

17. It is hard to say just what true hospitality is, though we all know it when we experience it.

18. This town looked very different twenty years ago.

19. Many of our soldiers in the Philippines came back with new ideas and habits.

20. It is a very serious thing to be a doctor.

(f) Is there anything more to the following than a topic statement? What more do you find in it?

Oh, it is pleasant, with a heart at ease,
Just after sunset, or by moonlight skies,
To make the shifting clouds be what you please,
Or let the easily persuaded eyes
Own each quaint likeness issuing from the mould
Of a friend's fancy; or, with head bent low,
And cheek aslant, see rivers flow of gold,
'Twixt crimson banks; and then a traveller go
From mount to mount, through Cloudland, gorgeous land!
Or, listening to the tide with closèd sight,
Be that blind Bard, who on the Chian strand,
By those deep sounds possessed with inward light,
Beheld the Iliad and the Odyssee
Rise to the swelling of the voiceful sea. — COLERIDGE.

(*g*) Review the longer quotations on preceding pages of this book, pointing out the methods of growth in the paragraphs of each selection : (1) The Essay by Addison, p. 41 ; (2) the Selection from Ascham, p. 53 ; (3) the Tale by Irving, p. 66.

(*h*) The following poem is by Wordsworth. Does the title express clearly and fully the theme of the poem ? If not, state the theme in a single compact sentence, avoiding, if you can, the language of the poet. What, in your opinion, led to the writing of this poem ? What comes into your mind when you read the lines "overflowing with the sound," "old, unhappy, far-off things" ? Do you think "melancholy strain," in the first stanza, is consistent with "welcome notes" in the second ? What contrasts in mood do you find in the poem ? What contrasts in idea ? What comparisons are there, expressed and implied ? What means has the poet used for the development of the main idea ? Trace the development through the four stanzas, expressing in a phrase or sentence the idea of each stanza.

THE SOLITARY REAPER.

Behold her, single in the field,
Yon solitary Highland Lass !
Reaping and singing by herself ;
Stop here, or gently pass !
Alone she cuts and binds the grain,
And sings a melancholy strain ;
O listen ! for the Vale profound
Is overflowing with the sound.

No Nightingale did ever chaunt
More welcome notes to weary bands
Of travellers in some shady haunt,
Among Arabian sands :
A voice so thrilling ne'er was heard
In spring-time from the Cuckoo-bird,
Breaking the silence of the seas
Among the farthest Hebrides.

Will no one tell me what she sings? —
Perhaps the plaintive numbers flow
For old, unhappy, far-off things,
And battles long ago:
Or is it some more humble lay,
Familiar matter of to-day?
Some natural sorrow, loss, or pain,
That has been, and may be again?

Whate'er the theme, the Maiden sang
As if her song could have no ending;
I saw her singing at her work,
And o'er the sickle bending; —
I listened, motionless and still;
And, as I mounted up the hill,
The music in my heart I bore,
Long after it was heard no more.

31. Sentences. — Whether standing independently by itself or uniting with other related sentences to make a paragraph, every sentence should be a unit. Both for the reader and for the writer this is a principle of the greatest importance. In order that reader and writer may understand one another readily, each must recognize that the capital letter at the beginning and the period at the close always mark off a thought. The reader is disappointed if what is offered to him as a sentence is really only a piece of a sentence, or if two sentences are wrongfully united. All readers of novels are familiar with such a furious separation of things belonging together, as is seen in the following: "I acted as if I were angry. Though really I didn't mind what he said." This should be written, "I acted as if I were

angry, though really I didn't mind what he said." Not uncommon are wrong combinations, as, "The rain was falling, therefore they hurried in," which is better written: "The rain was falling. Therefore they hurried in," or still better, "Since the rain was falling, they hurried in." The question whether a thought should be expressed in simple sentences, or in a complex or a compound sentence, is a question of logic. Does the sentence say what it was intended to say? Does it express the relation, coördinate or subordinate, that the writer meant to express? In "I shouted to my companion to jump, and the danger was over," the two facts are joined in a compound sentence by the word "and," as if they were coördinate; but a moment's reflection shows that the relation intended is a subordinate relation and therefore demands a complex sentence for its true expression. We try, "I shouted to my companion to jump, — when the danger was over," but we find that now we have subordinated the principal statement. The sentence should read, "When I shouted to my companion to jump, the danger was over," or, "Before I could shout to my companion to jump, the danger was over." In short, the compound sentence must express a real, and not merely a pretended, coördination of ideas, and a complex sentence must express real subordination, putting the main idea in the principal clause and not in some modifier.

Even when the sentence is logical and all the details are relevant (as they are in the sentence below) there is danger of overcrowding. It is false economy to try to make one sentence tell too much, for then the main idea is harder to find.

Of the French town, properly so called, in which the product of successive ages, not without lively touches of the present, are blended together harmoniously with a beauty *specific*—a beauty cisalpine and northern, yet at the same time quite distinct from the massive German picturesque of Ulm, or Freiburg, or Augsburg, and of which Turner has found the ideal in certain of his studies of the rivers of France, a perfectly happy conjunction of river and town being of the essence of its physiognomy—the town of Auxerre is perhaps the most complete realization to be found by the actual wanderer.

Contrast, with the illustration just given, the following letter by Abraham Lincoln to Mrs. Bixby of Boston. In this letter, each sentence stands for one clear thought; each goes straight to the mark; and a second reading is not needed for a definite understanding of the thoughts as they come along in orderly succession.

DEAR MADAM:—I have been shown in the files of the War Department a statement of the adjutant general of Massachusetts, that you are the mother of five sons who have died gloriously on the field of battle. I feel how weak and fruitless must be any words of mine which should attempt to beguile you from the grief of a loss so overwhelming. But I cannot refrain from tendering to you the consolation that may be found in the thanks of the republic they died to save. I pray that our Heavenly Father may assuage the anguish of your bereavement, and leave you only the cherished memory of the loved and lost, and the solemn pride that must be yours to have laid so costly a sacrifice upon the altar of freedom. Very respectfully yours,

ABRAHAM LINCOLN.

Lowell's rule is worth remembering: "It was always present to my consciousness that whatever I said must

be understood at once by my hearers, or never. Out of this I, almost without knowing it, formulated the rule that every sentence must be clear in itself, and never too long to be carried, without risk of losing its balance, on a single breath of the speaker."

As Lowell implies, the long sentence is more likely to become confused than the short sentence; but aside from this danger, the length of a sentence has nothing to do with its unity. The following sentence from Robert Louis Stevenson shows one way of unifying a long sentence; namely, by keeping the same form of statement for the parts that do the same work in the sentence.

To be honest, to be kind, to earn a little, to spend less; to make upon the whole a family happier by his presence; to renounce where that shall be necessary, and not to be embittered; to keep a few friends, but these without capitulation; above all, on the same grim conditions to keep friends with himself—here is a task for all that a man has of fortitude and delicacy.

Both long sentences and short sentences have their peculiar uses. These can best be understood by noticing them as they appear in combination in paragraphs. A short sentence among longer ones arrests attention by its very brevity, abruptness, and directness. Consequently, a topic statement, an important transition, or a summary will often be expressed in a short striking sentence, the longer sentences being used for explanations and for groups of particulars and details. Notice this in the following paragraphs.

[Topic] *Our arts are happy hits.* [Explanation by Illustration] We are like the musician on the lake, whose melody is sweeter than he knows, or like a traveller, surprised by a

mountain echo, whose trivial word returns to him in romantic thunders. — EMERSON : *Essay on Art*.

[Topic] *I am not going to write the history of La Pucelle ;*
 [Explanation] to do this, or even circumstantially to report the history of her persecution and bitter death, of her struggle with false witnesses and with ensnaring judges, it would be necessary to have before us *all* the documents, and therefore the collection only now forthcoming in Paris. [Transition] *But my purpose is narrower.* [Explanation] There have been great thinkers, disdaining the careless judgments of contemporaries, who have thrown themselves boldly on the judgment of a far posterity, that should have had time to review, to ponder, to compare. There have been great actors on the stage of tragic humanity that might, with the same depth of confidence, have appealed from the levity of compatriot friends — too heartless for the sublime interest of their story, and too impatient for the labor of sifting its perplexities — to the magnanimity and justice of enemies. [Transition] *To this class belongs the Maid of Arc.* The ancient Romans were too faithful to the ideal of grandeur in themselves not to relent, after a generation or two, before the grandeur of Hannibal. Mithridates, a more doubtful person, yet merely for the magic perseverance of his indomitable malice, won from the same Romans the only real honor that ever he received on earth. [Transition] *And we English have ever shown the same homage to stubborn enmity.* To work unflinchingly for the ruin of England; to say through life, by word and by deed, *Delenda est Anglia Victrix!* — that one purpose of malice, faithfully pursued, has quartered some people upon our national funds of homage as by a perpetual annuity. . . . On the same principle, La Pucelle d'Orleans, the victorious enemy of England, has been destined to receive her deepest commemoration from the magnanimous justice of Englishmen. — DE QUINCEY : *Joan of Arc*.

Sir, whilst we held this happy course, we drew more from the Colonies than all the impotent violence of despotism ever could extort from them. We did this abundantly in the last war. It has never been once denied; and what reason have we to imagine that the Colonies would not have proceeded in supplying government as liberally, if you had not stepped in and hindered them from contributing, by interrupting the channel in which their liberality flowed with so strong a course; by attempting to take, instead of being satisfied to receive? Sir William Temple says that Holland has loaded itself with ten times the impositions, which it revolted from Spain, rather than submit to. [Summary] *He says true. Tyranny is a poor provider. It knows neither how to accumulate, nor how to extract.*

—BURKE: *American Taxation.*

[Topic] *There is scarcely a scene or object familiar to the Galilee of that day, which Jesus did not use as a moral illustration of some glorious promise or moral law.* [Details] He spoke of green fields and springing flowers, and the budding of the vernal trees; of the red or lowering sky; of sunrise and sunset; of wind and rain; of night and storm; of clouds and lightning; of stream and river; of stars and lamps; of honey and salt; of quivering bulrushes and burning weeds; of rent garments and bursting wineskins; of eggs and serpents; of pearls and pieces of money; of nets and fish. Wine and wheat, corn and oil, stewards and gardeners, laborers and employers, kings and shepherds, travellers and fathers of families, courtiers in soft clothing and brides in nuptial robes — all these are found in His discourses.

—FARRAR: *Life of Christ*, I, p. 271.

Sometimes it is a question with a writer whether to keep two statements apart by using the period, or to unite them by using a semicolon or a colon. Looking

at the four passages just below, marked I and II, we notice that the statements in the left column beginning "But" and "For," are written as separate sentences, whereas similar statements at the right, beginning with these same words, are united to a preceding sentence by means of the colon or semicolon.

I.

Some modern writers have blamed Halifax for continuing in the ministry while he disapproved of the manner in which both domestic and foreign affairs were conducted. *But this censure is unjust.* — MACAULAY: *History of England*, Vol. I, chap. iii.

There were undoubtedly scholars to whom the whole Greek literature, from Homer to Photius, was familiar: *but* such scholars were to be found almost exclusively among the clergy resident at the Universities. — MACAULAY: *History of England*, Vol. I, chap. iii.

II.

France, indeed, had at that time an empire over mankind, such as even the Roman Republic never attained. *For*, when Rome was politically dominant; she was in arts and letters the humble pupil of Greece. France had, over the surrounding countries, at once the ascendancy which Rome had over Greece and the ascendancy which Greece had over Rome. — MACAULAY: *History of England*, Vol. I, chap. iii.

The commencement of the new system was, however, hailed with general delight; *for* the people were in a temper to think any change an improvement. They were also pleased by some of the new nominations. — MACAULAY: *History of England*, Vol. I, chap. ii.

III.

France united at that time almost every species of ascendancy. Her military glory was at its height. She had vanquished mighty coalitions. She had dictated treaties. She had subjugated great cities and provinces. She had forced the Castilian pride to yield her the precedence. She had summoned Italian princes to prostrate themselves at her footstool.
— MACAULAY: *History of England*, Vol. I, chap. iii.

The interest which the populace took in him whom they regarded as the champion of the true religion and the rightful heir of the British throne, was kept up by every artifice. When Monmouth arrived in London at midnight, the watchmen were ordered by the magistrates to proclaim the joyful event through the streets of the city: the people left their beds: bonfires were lighted: the windows were illuminated: the churches were opened: and a merry peal rose from all the steeples.
— MACAULAY: *History of England*, Vol. I, chap. ii.

IV.

M. Michelet, indeed, says that La Pucelle was *not* a shepherdess. I beg his pardon. She *was*. What he rests upon, I guess pretty well. It is the evidence of a woman called Haumette.

M. Michelet, indeed, says that La Pucelle was *not* a shepherdess. I beg his pardon: she *was*. What he rests upon, I guess pretty well: it is the evidence of a woman called Haumette.
— DE QUINCEY: *Joan of Arc*.

How is the choice to be made between these two methods of punctuating? The answer is that the deci-

sion must be based on logical grounds. If the intention is to give prominence or emphasis to the statement beginning with *But* or *For*, the period and the capital letter should be used. If the intention is to retain the emphasis on the first statement or to reserve the emphasis for a subsequent statement, the method of the right-hand column should be employed. In the first passage marked III, attention is emphatically directed to the details by giving to each a separate sentence. In the passage to the right the details are less emphatic by being grouped within one period, and the chief emphasis is left to the first sentence of the passage, where it belongs. Further, the use of the colon shows that the four statements following are consequences or results of the proclamation by the watchmen. In the right-hand passage marked IV, we notice that a brief explanation more specific than the main statement may be appended by the use of the colon. Great emphasis is given in such a case by separate statement, such as we find in the first column.

A series of short sentences produces the effect of hurried movement, as in the selection just below; a series of long sentences produces the effect of dignity, grace, and rhythmical movement, as may be seen in the selection printed on page 26.

Whether long or short, a sentence is also loose or periodic or balanced. The term balanced needs no definition. Two contrasted ideas demand similarity of form. They are halves of one whole. "The power of French literature is in its prose writers; the power of English literature is in its poets." "To make us love our country, our country ought to be lovely." In

these cases the sentence is almost mathematically divided. When whole sentences are balanced against one another and similarity of form is maintained through a series, we have what is called parallel construction. In the following, sentence 1 is a balanced sentence; sentences 2, 3, and 4 are in parallel construction, as are also sentences 7, 8, 9, and 10.

1. The clergyman of fashion was pale and fragile; he of the people was florid and muscular. 2. He had no attendant to remove his hat and cloak. 3. He had no comfortable study in the church building where he smoothed his hair and arranged his cuffs. 4. He declaimed before no full-length mirror, and never wore a pair of patent leathers in his life. 5. When he ascended the platform, threading his way through the men and women on its steps, and patting the curly hair of boys perched on the ledge, he slung his soft felt hat under a little table, put one leg over the other while he removed his rubbers, threw back his cloak, settled himself in his chair, and gave a sigh of relief as he drew a restful breath after his quick walk from home. 6. In other words, he was a man bent on man's duty. 7. If the air seemed close he said so, called an usher, and had the windows lowered. 8. If he desired a special tune sung to the hymn he gave out, he turned to the director and told him so. 9. If he forgot a date or a name, he asked one of the people near him what it was. 10. If strangers sitting close to the platform were unprovided with hymn-books, he leaned forward and handed them several from his desk. 11. As he said: "I am at home; they are our guests. 12. What is proper in my house is eminently proper in the house of the Lord!" — Jos. HOWARD: *Life of Beecher*, p. 158.

It is evident that the use of the accurately balanced sentence is justified only when there is a real contrast

of ideas to be expressed. Yet it is true that every sentence should possess in a measure the quality of balance, or perhaps we should say the quality of symmetry. When Lowell referred to the danger of a long sentence "losing its balance" (page 128), he did not mean that every sentence should be a mathematically balanced sentence ; he referred to the lack of symmetry in such sentences as those in the first column below. The version in the second column restores the symmetry.

I.

Clara, upon hearing the thunder-clap, which sounded like the crack of doom, jumped.

There are twenty members intending to practise law and who¹ will settle in New York.

He is a man of strong mind and sterling character, and who¹ had many friends.

There was a steaming kettle on the hob, a clean bed, and plenty of fresh air, which was pleasant.

II.

Upon hearing the thunder-clap, which sounded like the crack of doom, Clara jumped from her seat.

There are twenty members who will settle in New York to practise law.

He was a man of strong mind and sterling character. He had many friends.

There was a steaming kettle on the hob, a clean bed, and plenty of fresh air. This was pleasant.

A sentence, whether long or short, will be likely to show firmness of structure and certainty of direction, if it is given the periodic form, that is, if the parts are so arranged that the meaning is suspended until the close.

¹ The "and who" construction should not be used unless a clause beginning with "who" has already been used in the same sentence. The same rule governs the use of "and which."

In the following selection every sentence is periodic. This is unusual, for in most paragraphs a majority of the sentences are loose in structure. The effect of a series of periodic sentences is to give an air of formality and dignity to the paragraph. This is not fitting when the thoughts are commonplace. In the following the dignity of the subject justifies the exclusive use of periodic sentences. Notice that suspense is secured in sentence 1 by the use of comparative words (*never, more, than*) ; in 2, by the use of a summarizing word (*such*) after particulars have accumulated by means of the participles (*beating, defending, etc.*) ; in 3, by putting a phrase first and bringing in the logical subject (*qualification*) after the copula (*is*) ; in 4, 5, and 6 by putting a phrase first. In 7, the demonstrative article (*a*) anticipates the clause (*when*), the transitive verb (*discovered*) needs an object (here the *that*-clause), and the object clause is prolonged by the use of a comparative (*inferior*) ; in 8, the word *it* anticipates all that follows the word *probable* ; and the part of sentence 8 after the word *probable* is suspended by the device used in sentence 3.

1. Never, perhaps, was the change which the progress of civilization has produced in the art of war more strikingly illustrated than on that day. 2. Ajax beating down the Trojan leader with a rock which two ordinary men could scarcely lift, Horatius defending the bridge against an army, Richard the Lion-hearted spurring along the whole Saracen line without finding an enemy to withstand his assault, Robert Bruce crushing with one blow the helmet and head of Sir Henry Bohun in sight of the whole array of England and Scotland,—such are the heroes of a dark age. 3. In

such an age, bodily vigor is the most indispensable qualification of a warrior. 4. At Landen, two poor sickly beings who, in a rude state of society, would have been regarded as too puny to bear any part in combats, were the souls of two great armies. 5. In some heathen countries they would have been exposed while infants. 6. In Christendom they would, six hundred years earlier, have been sent to some quiet cloister. 7. But their lot had fallen on a time when men had discovered that the strength of the muscles is far inferior in value to the strength of the mind. 8. It is probable that, among the hundred and twenty thousand soldiers who were marshalled round Neerwinden under all the standards of Western Europe, the two feeblest in body were the hunchbacked dwarf who urged forward the fiery onset of France, and the asthmatic skeleton who covered the slow retreat of England. — MACAULAY: *History of England*, Vol. I, chap. xx.

The loose sentence—which may be broken at some point before the end and up to that point be grammatically a complete sentence—is in danger of becoming slovenly, —a mere string of clauses and phrases, — unless it is kept well in hand. Yet, when the clauses and phrases are well-placed, as in the following selection, the effect of loose sentences is the pleasing effect of conversation.

1. One afternoon we visited a cave, some two miles down the stream, which had recently been discovered. 2. We squeezed and wriggled through a big crack or cleft in the side of the mountain for about one hundred feet, when we emerged into a large, dome-shaped passage, the abode, during certain seasons of the year, of innumerable bats, and at all times of primeval darkness. 3. There were various other crannies and pit-holes opening into it, some of which we explored. 4. The voice of running water was every-

where heard, betraying the proximity of the little stream by whose ceaseless corroding the cave and its entrance had been worn. 5. This streamlet flowed out of the mouth of the cave, and came from a lake on the top of the mountain : this accounted for its warinth to the hand, which surprised us all. —BURROUGHS : *Wake Robin ; Adirondack.*

Many good sentences, perhaps the majority of good written sentences, are composite in structure, partly loose and partly periodic. When the phrases and clauses to be brought in are numerous, some will be placed early in the sentence, making it periodic for a time, and one or more will be left to the end, causing the sentence to close as a loose sentence. Thus the following sentence is periodic up to the dash, the added thought making it loose.

Poems and noble extracts, whether of verse or prose, once reduced into possession, and rendered truly our own, may be to us a daily pleasure ; — better far than a whole library unused.

The important thing to work for in writing a sentence is not to secure one form rather than another, but to secure such a placement of words, phrases, and clauses that the exact meaning cannot be misunderstood.

Sentences are flexible in the making. Their parts, while being put together, can be turned and adjusted and transposed until the sentence is made to say precisely what the writer intended, no more and no less. Good sentences are logical and immediately intelligible. The danger besets all kinds of sentences of placing words so that the meaning may be misunderstood. Two different things ought to be meant by the two sentences in each pair below : —

1. The theory is now accepted with confidence in the world of science.

2. At first she continued regularly to feed them, not seeming to notice that they were captives.

3. He looked back with regret upon those years which he had spent in wandering.

1. In the world of science, the theory is now accepted with confidence.

2. She continued regularly to feed them, not seeming at first to notice that they were captives.

3. He looked back upon those years which he had spent in wandering with regret.

The following sentences show the *correct* placement of the expressions in italics. The carets show the points in the sentence at which the italicized expression is liable to be inserted by a careless writer.

The condition of the poor is *only*¹ ameliorated ^ by the philanthropy of the rich (*i.e.* no lasting reform is brought about).

The condition of the poor is ^ ameliorated *only* by the philanthropy of the rich (*i.e.* there is no other ameliorating agency).

Sir Walter Scott's works were ^ exceedingly popular *not only* with his countrymen, *but also* with the educated classes in every other civilized country.

They ^ intend ^ to pass *not only* another high tariff bill, *but also* a reciprocity bill.

He ^ ought *at least* to ^ apologize ^ for his conduct.

He was now compelled to defer to men *for* whose opinions he had never entertained much respect ^.

¹ For a discussion of this troublesome adverb the teacher may consult *Modern Language Notes* for November, 1895, "The Misplacement of *Only*."

In the best sentences the parts are so placed that a person reading aloud is compelled by the arrangement of the words and phrases to reproduce by his voice the distribution of emphasis which the writer had in mind. It is a good plan to test by the ear what one has written, and to rearrange the parts of sentences so that the sentence will emphasize itself.

The following sentences illustrate how emphasis is gained, by change of position, for phrases and clauses :—

1. Provided you have plenty of good ideas, it is not very hard to write.

2. The hand of death was upon him; he knew it; and the only wish which he uttered was that *sword in hand* he might die.

3. It is always difficult to separate the literary character of a man who lives in our own time from his personal character. It is peculiarly difficult *in the case of Lord Byron* to make this separation.

4. Believe me, nothing except a *lost battle* is so terrible as a *won battle*.

5. The framers of the constitution had to give to the government a *permanent and conservative form*.

1. It is not very hard to write, provided you have plenty of good ideas.

2. The hand of death was upon him; he knew it: and the only wish which he uttered was that he might die *sword in hand*.

3. It is always difficult to separate the literary character of a man who lives in our own time from his personal character. It is peculiarly difficult to make this separation *in the case of Lord Byron*.

4. Believe me, nothing except a *battle lost* is so terrible as a *battle won*.

5. The framers of the constitution had to give to the government a *form permanent and conservative*.

6. Knowledge is the indispensable condition of expansion of mind, and the instrument of attaining to it.

6. The indispensable condition of expansion of mind, and the instrument of attaining to it, is knowledge.

See that every sentence you write says one thing, and says what you want it to say, — no more, no less. Use short sentences for abruptness and rapidity, long sentences for dignity and grace, the loose sentence for its easy conversational effect, and the periodic sentence for its firmness of structure.

32.

Assignments.

(a) In the paragraph from Stockton (p. 4), what kind of sentence is used and what is the effect? Change the final sentence to a more periodic form and note the resulting change in emphasis.

(b) In the paragraph from Cable (p. 5), what kind of sentence is the last? Could all of these details be managed if the sentence began "The cottage stands," etc.? Try it.

(c) In the paragraph from Dickens (p. 8), criticise the last part of the last sentence. Is this an instance of prolonging a sentence until it "loses its balance"?

(d) In the paragraph from Carlyle (p. 8), third sentence, what words are emphasized by position? What words in the last sentence?

(e) In the paragraph from Emerson (p. 13), first sentence, what is the most emphatic word? What word is most emphatic in the third sentence?

(f) In the paragraph from Burroughs (p. 12), explain the use of the semicolon in the first sentence. In the next paragraph from Burroughs what use of the short sentence is seen in sentence 3?

(g) In the paragraph from Emerson (p. 13), what use of the short sentence is illustrated? What use of long sentences?

(h) In the paragraph from De Quincey (p. 36), next to the last sentence, why are so many details united in one period instead of being stated as separate sentences? What use of the short sen-

tence is seen at the end of the paragraph? How is emphasis gained in this last sentence?

(i) In the paragraph from Macaulay (p. 45), what use of the short sentence is seen? What use of the long sentence?

(j) In the essay by Bacon (p. 47), point out all the cases of parallelism and balance.

(k) In the selection from Ascham (p. 53), make a study of the sentence unity, balance, length, emphasis.

(l) In the tale by Irving (p. 66), find instances in which short sentences show rapid movement.

(m) In the paragraph by Longfellow (p. 79), what use is subserved by the long sentences?

(n) In the paragraph by Irving (p. 81), mark the words of connection.

(o) In the paragraph by Carlyle (p. 83), discuss the unity of the last six sentences.

(p) In the paragraph by Lamb (p. 88), how is the second sentence kept from over looseness? What does the sentence structure tell you of the person speaking?

(q) Scrutinize closely the sentences of your last essay. Question each sentence in order to see whether you have made it say what you wanted it to say. If any sentence has failed to do your bidding, remodel it, try it in different forms with the words and phrases in a different order. Place the words and phrases so that a person reading aloud would be compelled to emphasize the important words as you intended they should be emphasized.

(r) The following from William Hubbard's *A General History of New England from the Discovery to 1680*, is one of the longest sentences in English literature. It contains 556 words. Break it up into paragraphs, and retell it in more connected style, as John Gallop might have related it to his Connecticut friends upon his return.

One John Gallop, with one man more, and two boys, coming from Connecticut, and intending to put in at Long Island, as he came from thence, being at the mouth of the harbor, was forced by a sudden change of the wind to bear up for Block Island, or Fisher's Island, where, as they

were sailing along, they met with a pinnace, which they found to be John Oldham's, who had been sent to trade with the Pequods (to make trial of the reality of their pretended friendship after the murder of Capt. Stone): they hailed the vessel, but had no answer, although they saw the deck full of Indians (fourteen in all), and a little before that had seen a canoe go from the vessel full of Indians likewise, and goods, whereupon they suspected they had killed John Oldham, who had only two boys and two Narrhaganset Indians in his vessel besides himself, and the rather because they let slip and set up sail (being two miles from the shore, the wind and tide coming off the shore of the island, whereby they drave toward the mainland of Narrhaganset); therefore they went ahead of them, and having nothing but two pieces, and two pistols, they bore up near the Indians, who stood on the deck of the vessel ready armed with guns, swords, and pikes; but John Gallop, a man of stout courage, let fly among them and so galled them that they got all down under hatches, and then they stood off again, and returning with a good gale, they stemmed her upon the quarter, and almost overset her, which so affrightened the Indians, as six of them leaped overboard, and were drowned, yet they durst not board her, but stood off again, and fitted their anchor, so as stemming her the second time, they bored her bow through with their anchor, and sticking fast to her, they made divers shot through the sides of her, and so raked her fore and aft (being but inch board) as they must needs kill or hurt some of the Indians; but seeing none of them come forth, they got loose from her, and then stood off again: then four or five more of the Indians leaped into the sea, and were likewise drowned; whereupon there being but four left in her, they boarded her; when an Indian came up and yielded; him they bound and put into the hold: then another yielded;

him they also bound, but Gallop, being well acquainted with their skill to unloose one another, if they lay near together, and having no place to keep them asunder, flung him bound into the sea; then looking about they found John Oldham under an old sail stark naked, having his head cleft to the brains; his hands and legs cut as if they had been cutting them off, yet warm; so they put him into the sea; but could not well tell how to come at the other two Indians (who were in a little room underneath with their swords), so they took the goods which were left, and the sails, and towed the boat away, but night coming on, and the wind rising, they were forced to turn her off, and the wind carried her to the Narrhaganset shore, where they left her.

(s) The following examples are both utterances of public men.¹ Which do you think is the stronger?

1. Entertaining unlimited confidence in your intelligent and patriotic devotion to the public interest, and being conscious of no motives on my part which are not inseparable from the honor and advancement of my country, I hope it may be my privilege to deserve and secure, not only your cordial coöperation in great public measures, but also those relations of mutual confidence and regard which it is always so desirable to cultivate between members of coördinate branches of the government.

2. I do not think I am fit for this place. But my friends say I am, and I trust them. I shall take the place, and, when I am in it, I shall do as well as I can.

Try restating the first selection in the terse and simple style of the second.

¹ From Edward Everett Hale's *How to Do It*,—a book which every high school student should read through once a year and consult frequently between whiles.

33. Means of Connection. — If the topics in the plan have been well managed, the reader will not need much help in passing from one topic to the next. Occasionally, however, in a long essay, we find a brief paragraph of transition inserted between the treatment of two topics and containing a reference back to the topic that precedes, and a reference forward to the topic that follows. This is seen in the following. The writer has treated of Milton's poetry, and his next topic is the objections that have been urged against Milton's prose.

From Milton's poetry we turn to his prose; and first it is objected to his prose writings that the style is difficult and obscure, abounding in involutions, transpositions, and Latinisms; that his protracted sentences exhaust and weary the mind, and too often yield it no better recompense than confused and indistinct perceptions. — CHANNING : *Milton*.

The next paragraph is occupied with a consideration of these objections.

Usually the transition from one topic to the next requires but a single sentence, clause, or phrase. The first words in a paragraph frequently repeat or echo the thought with which the preceding paragraph closed. Thus : —

As the education and even the employment of the two sexes are plainly coming nearer together — contrary to what used to be predicted as the result of advancing civilization — it would seem that the problem of education must be in this respect much the same for both. Yet there are undoubtedly many parents who, while able to see the advantages of a more public education for boys, *draw the line there*, and demand for their growing daughters what is called "a select school."

My own impression is that *this distinction* is a mistake, and that whatever arguments apply to public school education for boys must reach girls also. In the first place, girls need, even more than boys, to learn at school the qualities and merits of those in a different social circle, because if they do not learn it then, they may never learn it, etc.

—HIGGINSON: *The Contagion of Manners*.

In the first of the next two paragraphs De Quincey (*Autobiography*, II, 440) summarizes a long discussion that preceded concerning the number of Wordsworth's friends. His next topic is the touching story of little Catherine Wordsworth. Notice how the summary is managed so as to effect the transition needed.

Except, therefore, with the Lloyds, or occasionally with Thomas Wilkinson the Quaker, or very rarely with Southey, Wordsworth had no intercourse at all beyond the limits of Grasmere; and in that valley I was myself, for some years, his sole visiting friend; as, on the other hand, my sole visitors, as regarded that vale, were himself and *his family*.

Among that family . . . was a little girl whose life . . . and whose death . . . connected themselves with the records of my own life by ties of passion so profound, by a grief so frantic, . . .

We sometimes notice this same device — the echo — in passing from one sentence to the next in the same paragraph, and the effort of a writer to avail himself of this admirable means of connection sometimes results in a commendable inversion of the usual order of words in a sentence. Compare the following, noticing the closer connection secured by the use of the echo in the column at the right; also noticing the inverted order of words in the last sentence.

The old Greek citizen founded *cities* in his settlements beyond the sea, *cities* free and independent from the beginning. Let us now see what *has been founded* by the modern European colonist, subject of a kingdom. He *has founded* settlements of various kinds in different cases; but he has nowhere founded *cities* free and independent like the Greek and Phœnician before him. He has indeed founded *cities* in one sense, vast and mighty cities, busy seats of art and industry and commerce, but not cities in the elder sense, cities independent from their birth, cities that are born the political equals of the mightiest kingdoms.

The old Greek citizen, in his settlements beyond the sea, founded *cities*, *cities* free and independent from the beginning. Let us now see what the modern European colonist, subject of a kingdom, *has founded*. He *has founded* settlements of various kinds in different cases; but he has nowhere founded free and independent *cities* like the Greek and Phœnician before him. *Cities* indeed in one sense he has founded, vast and mighty cities, busy seats of art and industry and commerce, but not cities in the elder sense, cities independent from their birth, cities that are born the political equals of the mightiest kingdoms. — FREEMAN.

Often the connection between paragraphs and between sentences of the same paragraph is made clear by the employment of synonymous expressions and the careful use of pronouns. In the following paragraph, for example, Webster, desiring to keep attention fixed upon the idea, "the value of learning, especially of classical learning," proceeds as follows: (1) The idea of learning in general is carried from sentence to sentence by means of the synonymous expressions, "literature," "learning," "literature, ancient as well as modern," and

the allied expression "learned men"; (2) the idea of classical learning is similarly carried on by literal repetition of the words "classical learning," and by the synonymous expression "scholarship," and the allied expression "scholars." (3) The pronoun "it" is used to carry on now one, now the other, of these ideas. In the illustration the first series of reference words is put in small capitals, the second in italics, and the word "it" is in small capitals or italics, according as it takes the place of the first or of the second.

LITERATURE sometimes disgusts, and pretension to IT much oftener disgusts, by appearing to hang loosely on the character, like something foreign or extraneous, not a part, but an ill-adjusted appendage; or by seeming to overload and weigh it down by ITS unsightly bulk, like the productions of bad taste in architecture, where there is massy and cumbrous ornament without strength or solidity of column. This has exposed LEARNING, and especially *classical learning*, to reproach. Men have seen that *it* might exist without mental superiority, without vigor, without good taste, and without utility. But in such cases *classical learning* has only not inspired natural talent; or, at most, *it* has but made original feebleness of intellect and natural bluntness of perception, something more conspicuous. The question, after all, if it be a question, is, whether LITERATURE, ANCIENT AS WELL AS MODERN, does not assist a good understanding, improve natural good taste, add polished armor to native strength, and render ITS possessor, not only more capable of deriving private happiness from contemplation and reflection, but more accomplished also for action in the affairs of life, and especially for public action. Those whose memories we now honor were LEARNED MEN; but their LEARNING was kept in its proper place, and made subservient

to the uses and objects of life. They were *scholars*, not common or superficial; but their *scholarship* was so in keeping with their character, so blended and inwrought, that careless observers, or bad judges, not seeing an ostentatious display of *it*, might infer that *it* did not exist; forgetting, or not knowing, that *classical learning* in men who act in conspicuous public stations, perform duties which exercise the faculty of writing, or address popular, deliberative, or judicial bodies, is often felt where *it* is little seen, and sometimes felt more effectually because *it* is not seen at all.

—WEBSTER: *Adams and Jefferson*.

Most often between sentences—less often between paragraphs—connection is shown by the use of conjunctions, adverbs, and adverbial phrases, as follows: (1) Coördinate: *and, also, likewise, again, further, moreover, so too, in like manner, first, secondly, lastly*; (2) Adversative: *but, however, yet, nevertheless, still, otherwise*; (3) Alternative: *or* and *nor, either* and *or, neither* and *nor, the one* and *the other*; (4) Illative: *hence, therefore, thus, accordingly*; (5) Subordinating: *if, for, unless, though*; (6) Demonstrative: *this, these, that, those, in this case, under those circumstances*. The proper use of such words and phrases makes explicit and unmistakable the reference intended, and shows accurately the bearing of each sentence upon what precedes and what follows. The following, from Cardinal Newman, shows a considerable number of these words and phrases of explicit reference.

It must not be supposed that, *because I so speak, therefore I have some sort of fear of the education of the people; on the contrary*, the more education they have, the better, *so that it is really education. Nor* am I an enemy to the cheap

publication of scientific and literary works, which is now in vogue: *on the contrary*, I consider it a great advantage, convenience, and gain; *that is*, to those to whom education has given a capacity for using them. *Further*, I consider such innocent recreations as science and literature are able to furnish will be a very fit occupation of the thoughts and the leisure of young persons, and may be made the means of keeping them from bad employments and bad companions. *Moreover*, as to that superficial acquaintance with chemistry, and geology, and astronomy, and political economy, and modern history, and biography, and other branches of knowledge, which periodical literature and occasional lectures and scientific institutions diffuse through the community, I think it a graceful accomplishment, and a suitable, *nay*, in this day a necessary accomplishment, in the case of educated men. *Nor*, *lastly*, am I disparaging or discouraging the thorough acquisition of any one of these studies, or denying that, as far as it goes, such thorough acquisition is a real education of the mind. *All I say is*, call things by their right names, and do not confuse together ideas which are essentially different. A thorough knowledge of one science and a superficial acquaintance with many, are not the same thing; a smattering of a hundred things or a memory for detail, is not a philosophical or comprehensive view. Recreations are not education; accomplishments are not education.

Make clear the connection, first, by a logical order of topics, second, when necessary, by the use of transitional paragraphs, repetitions, reference words, and conjunctions.

34.

Assignments.

(a) In the middle of the paragraph on p. 8, the echo is used. Find it. What transition is effected in the same sentences?

(b) In the paragraph from Emerson, p. 10, the word "yet" puts what two things in adversative relation?

(c) In the selection from Maundeville, p. 39, how many "and's" should be dropped, according to modern standards?

(d) In the essay by Addison, p. 41, what transitions are there?

(e) In the paragraph from Macaulay, p. 45, what words and phrases of connection are used?

(f) In the selection from Ascham, p. 53, what demonstrative pronouns, adverbs, and short phrases of connection are employed?

(g) In the paragraph by Carlyle, p. 78, mark all the words that refer back to or stand for "courage."

(h) In chapter XXXIII, volume I, of James Bryce's *American Commonwealth*, on the interpretation of the Constitution, the introduction ends with this sentence, which lays down the plan of the whole chapter:—

There are three points that chiefly need discussion: (I) the authorities entitled to interpret the Constitution, (II) the main principles followed in determining whether or no the Constitution has granted certain powers, (III) the checks on possible abuses of the interpreting power.

The chapter is an admirable illustration of the way in which connection is secured. Following are the beginnings and some of the endings of the paragraphs. Study them and answer the questions at the close. Read the chapter entire in connection with this outline.

I.—1. To whom does it belong to interpret the Constitution? . . . the Supreme Federal Court.

2. Where the Federal courts have declared the meaning of a law, every one ought to accept and guide himself by their deliverance. But there are always questions of construction, which have not been settled by the courts, . . . As regards *such* points, every authority . . . must be guided by the best view he or they can form of the true intent . . . of the Constitution.

3. There are *also* points of construction on which every court will refuse to decide . . . *These* points are *accordingly* left to the discretion of the executive and legislative powers.

4. It is *therefore* an error to suppose that the judiciary is the only interpreter of the Constitution.

5. *The above is the doctrine now generally accepted in America.* But at one time the Presidents claimed the much wider right of being entitled to interpret the Constitution for themselves . . . Majorities in Congress have more than once claimed for themselves *the same independence.* . . . If the latter have not used *this freedom to stretch the Constitution* even more than they have done, it is not solely the courts of law, but also public opinion and their own professional associations . . . that have checked them.

II.—6. *The Constitution has been expanded* by construction in two ways. . . . *This is one way. The other is . . .*

7. Questions of the *above* kinds *sometimes* arise as questions of interpretation in the strict sense of the term. . . . *Sometimes* they are rather questions to which we may apply the name of Construction . . . *In the former case . . . In the latter . . .*

8. Now the doctrines laid down by Chief Justice Marshall, and on which the courts have constantly since proceeded, may be summed up in two propositions. [This sentence is all there is of paragraph 8.]

9. *First*, every power alleged to be vested in the National government, or any organ thereof, must be affirmatively shown to have been granted . . .

10. *Secondly.* When once the grant of a power by the people to the National government has been established, that power will be construed broadly. . . . *One school* of statesmen urged that a lax construction would practically leave the States at the mercy of the National government . . . It was replied by *the opposite school* that . . .

11. *This latter contention* derived much support from the fact that there were certain powers . . . not mentioned in the Constitution . . . so obviously incident to a National

government that they must be deemed to be raised *by implication*. For instance . . .

12. The three lines along which *this development of the implied powers* of the government has chiefly progressed, have been those marked out by the three express powers of taxing and borrowing money, of regulating commerce, and of carrying on war. . . . The executive and the majority in Congress found themselves obliged *to stretch this* [the war] power . . .

13. The courts have occasionally gone *even further* afield.

14. *The above-mentioned instances of development have been worked out by the courts of law*. But *others are due to the action of the executive, or of the executive and Congress jointly*. Thus, in 1803, . . .

15. The best way to give an adequate notion of *the extent to which the outlines of the Constitution have been filled up by interpretation and construction* would be to . . . enumerate the decisions . . .

III. — 16. *We now come to the third question: How is the interpreting authority restrained?*

17. The answer is twofold. *In the first place* . . .

18. *In the second place* . . .

19. *A singular result of the importance of constitutional interpretation in the American government may be here referred to. It is this, that the United States legislature has been very largely occupied in purely legal discussions.*

20. *A further consequence of this habit is pointed out by one of the most thoughtful among American constitutional writers. Legal issues are apt to dwarf and obscure the more substantially important issues of principles and policy, distracting from these latter the attention of the nation as well as the skill of congressional debaters. [This is paragraph 20 entire.]*

21. "The English legislature," says Judge Hare, "is free

to follow any course that will promote the welfare of the State . . . In the United States, *on the other hand*, the question primarily is one of power . . .

22. The interpretation of the Constitution has at times become so momentous as to furnish a basis for the formation of political parties; . . . Constitutional interpretation was a pretext rather than a cause, a matter of form rather than of substance.

23. The *results* were both good and evil. They were good in so far as . . . They were evil . . . in cultivating a habit of *casuistry* . . .

24. Since the Civil War there has been much less of *this casuistry*, . . . the Broad Construction view of the Constitution having practically prevailed.

(1) Cases of connection by means of the echo are numerous. Find them all.

(2) There are at least six cases of transition by the use of a whole sentence. Find them.

(3) Name and explain the relationship to what precedes or what follows, which is expressed by the word "such," in paragraph 2; the words "these," "also," and "accordingly," in paragraph 3; the word "therefore," in paragraph 4; "above," "at one time," "the same," "this," in paragraph 5; "one"—"other," in 6; "above," "sometimes"—"sometimes," "former"—"latter," in 7; "now," in 8; "first," in 9; "secondly," "one," "opposite," in 10; "this latter contention," "for instance," in 11; "this development," "to stretch," in 12; "even further," in 13; "above-mentioned," "others," "thus," in 14; "now," in 16; "result," "this," in 19; "further," "these latter," in 20; "on the other hand," in 21; "this casuistry," in 24.

(4) Point out an instance of repetition by the use of synonymous terms.

(i) Examine a number of your old essays in order to notice how many of the devices of connection and transition you use in your own composition.

CHAPTER V.

WORDS.

35. Choice of Expression. — The English language has a much larger stock of words than any other language ever used by man. Often a given idea will be represented quite accurately in English by either of two words; sometimes by any one of three. Thus we speak of a certain class of our population as *the poor, the needy, the indigent*, meaning the same thing no matter which one of the three words we use; we speak of a laboring man's *pay, wages, earnings*; of the *meaning, sense, signification* of a passage of Scripture; of a *fitting, proper, appropriate* exercise; something *hinders, delays, retards* us; we become *tired, weary, fatigued*. One needs a stock of equivalent words of this kind for the sake of variety.

Other sets of words in English represent the same idea, but with different degrees of intensity. Thus *empty, vain, futile* hopes; *sameness, uniformity, monotony*; an *unwise, inconsiderate, silly, foolish, absurd, ridiculous* statement; to *like, admire, love*; *wealth, riches, opulence*; to *discountenance, deprecate, deplore, lament, bewail* an act; *vexed, provoked, indignant, angry*; *it is not impossible, it is possible, it is not unlikely, it is likely, it is not improbable, it is probable, it is certain*. One needs to learn to distinguish degrees of meaning in words so

as not to overstate or understate one's self. When a familiar word does not quite satisfy us, does not adequately or exactly express our meaning, we may be sure that there is another more fitting; and here a book of synonyms or the dictionary will help us.

Other sets of words represent the same idea in different applications. Thus while the words *forgive, pardon, condone, excuse, acquit, absolve, remit, overlook, pass over*, represent the same idea, each has its particular application, as will be seen by consulting the dictionary. So with *house, residence, habitation, mansion*; *wages, salary, fee, stipend*; *fright, scare, panic*; *dread, dismay, consternation*; *guess, think, suppose*; *meeting, assembly, audience, congregation*; *choose, prefer, select*; *hanged, hung*; *allude, refer*; *healthy, healthful, wholesome*; *less, fewer*; *two, a couple, a pair*; *company, gathering, crew, gang, band, party*; *avow, acknowledge, confess*; *only, alone*.

One may enlarge one's stock of words by looking up the new words one reads, by trying to think of equivalent expressions for them, and by recalling and using them as they may be needed in one's own writing and speaking. We should try to make use of all of our language resources; but it should be with a knowledge of the meanings, applications, and implications of the words we use.

Some words have formed close associations with other words. Thus, *take steps, contract habits, pursue a course, turn to account, bear malice, pass over in silence, win prizes*. This is especially true of words used in connection with prepositions: agree *with* a person, agree *to* a proposition, differ *from*, comply *with*, confide *in* a friend, confide a secret *to* a friend, call *on*, dissent *from*, free

from, adapted *to* a thing, adapted *for* a purpose, die *of* a disease, die *by* one's own hand, regard *for* a person, in regard *to* this, reconcile *to*. Some words call imperatively for others: *as* — *so*, *either* — *or*, *neither* — *nor*, *hardly* — *when*, the *same that* I saw, the *same as* before, *such* — *as*, I do not *know that* I will, *different from*, *other than*.

Sometimes the choice lies between an idiomatic and a bookish, or between a simple and a pretentious, expression; here the idiomatic or simple expression is preferable. *Get used to*, *by all odds*, *get rid of*, *hard up*, *get out of the way of*, *get up*, *go to bed*, *make money*, — these expressions are not to be avoided.

Again, the choice may lie between a slang expression which rises to the lips only too readily, and a standard expression which requires some effort to recall. Here the choice should fall upon the standard expression; the effort is well spent in calling it to mind. Besides being, in many cases, vulgar in meaning or in implication, slang begets general carelessness in the use of language. It encourages laziness in the user by saving him the trouble of finding exact words for his meaning. It prevents him from increasing his stock of good words.

Especial care is needed in the choice of the words *will* and *shall*, *would* and *should*, *who*, *which*, and *that*.

36. Will and Shall. — In the simple future, *shall* is used in the first person, and *will* in the second and third persons; thus, "I, or we, shall enjoy reading the book," and "You, he, or they, will enjoy reading the book." In sentences expressing determination, *will* is used in the first person, and *shall* in the second and third persons;

thus, "I, or we, will obey," and "You, he, or they, shall obey."

In questions, the same distinction between *shall* and *will* as expressing simple futurity or determination is seen in the following: "Shall I, or we?" (simple future, or equivalent to "do you wish me, or us, to?"); "Will I?" (ironical); "Shall you subscribe?" (mere information desired); "Will you subscribe?" (I want you to); "Shall he, or they?" (Do you wish him, or them, to?); "Will he or they?" (mere information desired).

In secondary clauses the reporter uses *will*, if the speaker used or would have used *will*; *shall* if the speaker used or would have used *shall*. Thus: Speaker,—"I shall enjoy reading the book"; Reporter,— "He says he shall enjoy reading the book"; Speaker,— "I will not allow it"; Reporter,— "He says he will not allow it"; Speaker,— "You (or they) shall seek in vain for it"; Reporter,— "He says you (or they) shall seek," etc.

Should corresponds to *shall*, and *would* to *will*, following corresponding rules. Thus, in reporting the sentences just given, the correct form would be, "He said he should enjoy reading the book," "He said he would not allow it," "He said you (or they) should seek in vain for it." In conditional clauses exceptional care is needed, though the same distinctions are maintained.

37. Who, Which, That. — The relative pronoun *that* is restrictive, and introduces a clause that closely defines, limits, or qualifies the antecedent. A *that*-clause affects the antecedent as an adjective would affect the antecedent. *Who* and *which* are coördinating rela-

tives, and introduce, not a modifying thought, but an additional thought of equal or greater importance. *Who* is equivalent to a conjunction plus a personal pronoun, and may be translated by the words *and he*, *and they*, *though he*, *though they*, *for he*, *since they*, etc., which words may often be used, with a gain to clearness, instead of *who*. *Which* is equivalent to a conjunction plus the word *it*, *this*, *these*, *those*, and may be translated by the words *and this*, *and it*, *and these*, *a fact that*, *a circumstance that*, etc., which words may often be used, with a gain to clearness, instead of *which*. *Who* and *which* are sometimes used restrictively, without loss of clearness, instead of the strictly correct *that* when the use of *that* would make a harsh combination, when the word *that* has already been used in another function in the same sentence, and when the use of *that* would throw a preposition to the end of the sentence.

The aid of punctuation may be called in to distinguish restrictive from coördinative *who* or *which*. Since a comma is usually inserted before a coördinate relative, the omission of punctuation before *who* or *which* will give to the clause a restrictive force.

Choose words that fit your meaning with exactness. Distinguish degrees of intensity in words. Use idiomatic expressions. Avoid slang.

38.

Assignments.

(a) In the following choose the word in parenthesis that best fits the context. Be ready to give reasons. Consult the dictionary or a book of synonyms.

1. It is a necessary condition of life that has desires at all that these desires should be toward life and not away from it; seeing how cheap and easy a thing is destruction on all hands, and how hard it is for race or unit to hold fast in the great struggle for existence. Surely our way is paved with the bones of those who have loved life and movement too little, and lost it before their time. If we could think of death without shrinking, it would only mean that this world was no place for us, and that we should [*hasten, make haste, hurry*] to be gone to leave room for our betters. And therefore the law of action which would put death out of sight is to be accounted good, as a holy and healthy thing (one word whose meanings have become unduly severed), necessary to the life of men, serving to [*hold, bind, knit, keep, draw, pull, join*] them together and to advance them in the right. Not only is it right and good thus to cover over and dismiss the thought of our own personal end, to keep in mind and heart always the good things that [*shall, will*] be done, rather than ourselves who [*shall, will*] or [*shall, will*] not have the doing of them; but also to our friends and loved ones we [*shall, will*] give the most worthy honor and tribute if we never say nor remember that they are dead, but contrariwise that they have lived; that hereby the brotherly force and flow of their action and work may be carried over the gulfs of death and made [*everlasting, immortal, eternal, endless, immutable, perpetual*] in the true and healthy life which they worthily had and used.

2. The great mass of mankind consider the intellectual powers as susceptible of a certain degree of development in childhood, to prepare the individual for the active duties of life. This degree of [*advance, advancement, progress, attainment, achievement*] they suppose to be made before the age of twenty is attained, and hence they talk of an education being finished. Now, if a parent wishes to convey the

idea that his daughter has [*closed, concluded, ended*] her studies at school, or that his son has finished his preparatory professional course, and is ready to [*start, begin, commence*] practise, there is perhaps no strong objection to his using the common phrase, that the education is finished; but in any general or proper use of language, there is no such thing as a finished education. The most successful student that ever left a school, or took his degree at college, never arrived at a good place to stop, in his intellectual course. In fact, the farther he goes the more [*eager, desirous, anxious, solicitous*] will he feel to go on; and if you wish to find an instance of the greatest interest with which the pursuit of knowledge is prosecuted, you will find it undoubtedly in the case of the most accomplished and thorough scholar that the country can [*furnish, provide, exhibit, show, disclose, reveal*], one who has spent a long life in study, and who finds that the farther he goes the more and more widely does the [*limitless, infinite, boundless, endless, enormous, immense*] field of intelligence open before him.

3. Sir Thomas Payton came to me and told me my lord [*would, should*] fight with me on horseback with single sword; and, said he, "I [*will, shall*] be his second; where is yours?" I replied that neither his lordship nor myself brought over any great horses with us; that I knew he might much better borrow one than myself; howbeit, as soon as he showed me the place, he [*would, should*] find me there on horseback or on foot; whereupon both of us riding together upon two geldings to the side of a wood, Payton said he chose that place, and the time, break of day the next morning. I told him I [*would, should*] fail neither place nor time, though I knew not where to get a better nag than the horse I rode on; "and as for a second, I [*will, shall*] trust to your nobleness, who, I know [*will, shall*] see fair play betwixt us, though you come on his side." . . .

The lieutenant, though he did not know me, suspected I had some private quarrel, and that I desired this horse to fight on, and thereupon told me, "Sir, whosoever you are, you seem to be a person of worth, and you [*will, shall*] have the best horse in the stable; and if you have a quarrel and want a second, I offer myself to serve you upon another horse, and if you [*will, shall*] let me go along with you upon these terms, I [*will, shall*] ask no pawn of you for the horse." I told him I [*would, should*] use no second, and I desired him to accept one hundred pieces, which I had then about me, in pawn for the horse, and he [*would, should*] hear from me shortly again; and that though I did not take his noble offer of coming along with me, I [*would, should*] evermore rest much obliged to him: whereupon giving him my purse with the money in it, I got upon his horse, and left my nag besides with him.

4. The Castello di San Giorgio, or, as it [*should, might, could, would*] more properly have been [*designated, called, named*], the "Casa," or Villa di San Giorgio, was [*built, erected, constructed*] upon the summit of a small conical hill, amid the sloping bases of the Apennines, at a [*part, portion, point*] of their long range where the [*tops, summits*] were low and green. In that delightful [*place, spot, country, neighborhood, region, district*] the cultivation and richness of the plain is united to the wildness and [*prettiness, sublimity, beauty, attractiveness*] of the hills. The heat is tempered in the shady valleys and under the [*dense, thick, solid, impenetrable*] woods. A delicious [*humidity, wetness, dampness, moisture*] and soft haze hangs about these dewy, grassy places, which the sun has power to [*warm, heat*] and gladden, but not to parch. Flowers of every hue cover the ground beneath the oaks and elms. Nightingales sing in the thickets of wild rose and clematis, and the groves of laurel and of the long-leaved olives are [*full of, swarming*]

with, crowded with] small creatures in the full enjoyment of life and warmth. Little brooks and rippling streams, half [*hidden, concealed, obscured*] by the tangled thickets, and turned from their courses by the mossy rocks, flow down from the hill ravines, as joyful and clear as in that old time when each was the care of some [*defending, protecting, shielding*] nymph or rural god. In the waters of the placid lake are reflected the shadows of the hills, and the tremulous shimmer of waving woods.

(b) Read the following paragraphs until you have complete possession of the thought. Then rewrite, substituting other expressions of equivalent meaning for those italicized. The change in phraseology may compel a change in grammatical structure.

1. The effect of the great *freedom of the press* in England has been, in a great measure, to destroy this distinction [between oratory and other forms of literature], and to leave among us little of what I call Oratory Proper. Our legislators, our candidates, *on great occasions* even our advocates, address themselves less to the audience than to the reporters. They think less of the few hearers than of *the innumerable readers*. At Athens the case was different; there the only object of the speaker was immediate conviction and persuasion. He, therefore, who would justly *appreciate the merit* of the Grecian orators should place himself, as nearly as possible, in the situation of their auditors: he should divest himself of his modern feelings and acquirements, and *make* the prejudices and interests of the Athenian citizen *his own*. He who studies their works in this spirit will find that many of those things which, to an English reader, appear to be *blemishes*, — the frequent violation of those excellent rules of evidence by which our courts of law are regulated, — the introduction of *extraneous* matter, — the reference to *considerations of political expediency* in judicial investigations, — the

assertions, without proof, — the *passionate* entreaties, — the furious invectives, — are really proofs of the prudence and address of the speakers. He must not dwell *maliciously* on arguments or phrases, but *acquiesce* in his first impressions. It requires repeated perusal and reflection to decide rightly on any other portion of literature. But with respect to works of which the merit depends on their *instantaneous effect* the most hasty judgment is likely to be best.

2. In the Netherlands a man of *small capacity*, with *bits of wood* and leather, will, in a *few moments*, construct a toy that, with the pressure of the finger and thumb, will cry “cuckoo! cuckoo!” With less of *ingenuity* and *inferior* materials the people of Ohio have made a toy that will, without much pressure, cry “Previous question, Mr. Speaker! Previous question, Mr. Speaker!” — JOHN RANDOLPH.

(c) Fill the blanks with *who*, *whom*, *which*, or *that*, and select the fitting words from the brackets: —

DECEMBER 13 (1710).

An old friend of mine being lately come to town, I went to see him on Tuesday last about eight o'clock in the evening, with a design to sit with him an hour or two, and talk over old stories; but upon inquiring after him, I found he was gone to bed. The next morning, as soon as I was up and dressed, and had despatched a little business, I came again to my friend's house about eleven o'clock, with a design to renew my visit; but upon asking for him, his servant told me he was just sat down to dinner. In short, I found that my old-fashioned friend religiously adhered to the example of his forefathers, and observed the same hours that had been kept in the family ever since the Conquest.

It is very [*certain, plain, obvious, clear, sure, apparent*] that the night was much longer formerly in this island than it is at present. By the night, I mean that portion of time . . . nature has thrown into darkness, and . . . the wisdom of

mankind had formerly dedicated to rest and silence. This used to begin at eight o'clock in the evening and conclude at six in the morning. The curfew or eight o'clock bell was the [*sign, token, signal, device*] throughout the nation for putting out their candles and going to bed.

Our grandmothers, though they were wont to sit up the last in the family, were all of them fast asleep at the same hours that their daughters are busy at crimp and basset. Modern statesmen are concerting schemes, and engaged in the depths of politics, at the time when their forefathers were laid down [*calmly, peacefully, quietly*] to rest, and had nothing in their heads but dreams. As we have thus thrown business and pleasure into the hours of rest, and by that means made the natural night but half as long as it should be, we are forced to piece it out with a great part of the morning; so that near two-thirds of the nation lie fast asleep for several hours in broad daylight. This irregularity has grown so very fashionable at present that there is scarce a lady of quality in Great Britain . . . ever saw the sun rise. And if the humor increases in proportion to what it has done of late years, it is not impossible but our children may hear the bell-man going about the streets at nine o'clock in the morning, and the watch making their rounds until eleven. This unaccountable [*trait, inclination, disposition, idiosyncrasy, peculiarity, characteristic*] in mankind to continue awake in the night and sleep in sunshine, has made me inquire whether the same change of inclination has happened to any other animals? For this reason I desired a friend of mine in the country to let me know, whether the lark rises as early as he did formerly and whether the cock [*commences, begins, starts*] to crow at his usual hour? My friend has answered me, that his poultry are as regular as ever, and that all the birds and the beasts of his neighborhood keep the same hours . . . they have observed in the memory of

man; and the same . . . in all probability, they have kept for these five thousand years.

If you would see the innovations . . . have been made among us in this particular, you may only look into the hours of colleges, where they still dine at eleven, and sup at six, . . . were doubtless the hours of the whole nation at the time when those places were founded. But at present the courts of justice are scarce opened in Westminster Hall at the time when William Rufus used to go to dinner in it. All business is driven forward: the landmarks of our fathers (if I may so call them) are removed, and planted further up into the day; insomuch that I am afraid our clergy will be obliged (if they expect full congregations) not to look any more upon ten o'clock in the morning as a regular canonical hour. In my own memory, the dinner has crept by degrees from twelve o'clock to three, and where it will fix nobody knows.

(*d*) Use each of the sets of words given in the second paragraph of this chapter, in a brief paragraph, having especial regard to exact statement. In case of doubt consult the dictionary or a book of synonyms.

(*e*) Use the sets of words given in the third paragraph of this chapter so as to show that you understand the particular application of each word. In case of doubt consult the dictionary or a book of synonyms.

(*f*) Examine a recent number of a magazine for examples of "disagree with," "different from," and other expressions in the fifth paragraph of this chapter.

(*g*) Write brief paragraphs on the following themes, showing the accurate use of (1) *may, might*: (2) *can, could*: (3) *raise, raised, has raised, rise, rose, has risen*: (4) *sit, sat, has sat, set*; (5) *lie, lay, has lain, lay, laid, has laid*: —

1. A lost opportunity.

My choice of a profession.

The next presidential nominee.

2. My friend's accomplishments.
Feats of strength.
The opportunities of an educated man or woman.
3. What makes the prices of commodities go up and down?
Taking an early train.
Bicycling for girls.
4. An obstinate old hen.
A hot day's fishing.
Setting the table for dinner.
5. How bread is made.
After the tornado.
How a mason builds a brick wall.

(h) Write a brief account of a tiresome journey or walk, using in different sentences the words *sameness*, *uniformity*, *monotony*, each in a sense that would preclude the use of the other two.

(i) Write a brief paragraph on manners in the schoolroom, in which you mention some particular thing to be *discountenanced*, another to be *deprecated*, another to be *deplored*.

(j) Write out the following:—

Arrived at school; found I had forgotten book; was [*angry, provoked, vexed*] with myself, for there was not time to go back for it and I needed it; went to class without it; asked a classmate to [*loan, lend*] me her book; she [*refused, declined*]; this made me [*angry, indignant*] as she [*could, might*] have [*accommodated, favored*] me in this; was called on to translate as I had [*expected, anticipated*] that I [*would, should*] be, and failed for [*lack, want, need*] of a book. I [*will, shall*] be obliged to make up the lesson.

(k) Two drafts of portions of Lincoln's first Inaugural Address are printed below in parallel columns.¹ After comparing them, give reasons for the changes so far as you are able.

It follows from these views that no State, upon its own mere motion, can lawfully get out of the Union; that resolves and ordinances to that effect are legally nothing; and that acts of violence, within any State or States, against the authority of the United States, are insurrectionary or treasonable, according to circumstances.

I therefore consider that the Union is unbroken; and, to the extent of my ability, I shall take care that the laws of the Union be faithfully executed in all the States. Doing this I deem to be only a simple duty on my part; and I shall perform it, so far as practicable, unless my rightful masters, the American people, shall withhold the requisite means, or in some tangible way direct the contrary. I trust this

It follows from these views that no State, upon its own mere motion, can lawfully get out of the Union; that resolves and ordinances to that effect are legally void; and that acts of violence, within any State or States, against the authority of the United States, are insurrectionary or revolutionary, according to circumstances.

I therefore consider that, in view of the Constitution and the laws, the Union is unbroken; and to the extent of my ability I shall take care, as the Constitution expressly enjoins upon me, that the laws of the Union be faithfully executed in all the States. Doing this I deem to be only a simple duty on my part; and I shall perform it, so far as practicable, unless my rightful masters, the American peo-

¹ From *Abraham Lincoln: A History*, by John G. Nicolay and John Hay (The Century Co., N.Y., 1890), Vol. III, pp. 237-344, by permission of the authors.

will not be regarded as a menace, but only as the declared purpose of the Union that it will have its own and defend itself. . . .

I close. We are not, we must not be, aliens or enemies, but fellow-countrymen and brethren. Although passion has strained our bonds of affection too hardly, they must not, I am sure they will not, be broken. The mystic chords which, proceeding from so many battlefields and so many patriot graves, pass through all the hearts and all hearths in this broad continent of ours, will yet again harmonize in their ancient music when breathed upon by the guardian angel of the nation.¹

ple, shall withhold the requisite means, or in some authoritative manner direct the contrary. I trust this will not be regarded as a menace, but only as the declared purpose of the Union that it will constitutionally defend and maintain itself. . . .

I am loath to close. We are not enemies, but friends. We must not be enemies. Though passion may have strained, it must not break, our bonds of affection. The mystic chords of memory, stretching from every battlefield and patriot grave to every living heart and hearthstone, all over this broad land, will yet swell the chorus of the Union, when again touched, as surely they will be, by the better angels of our nature.

¹ This suggestion for a closing paragraph was written by Mr. Seward. The original draft by Lincoln ran as follows: "My dissatisfied fellow-countrymen: You can forbear the assault upon it [the Government], I cannot shrink from the defence of it. With you, and not with me, is the solemn question of Shall it be peace or a sword?" To this Mr. Seward objected on the ground that "something besides or in addition to argument

(1) After reading the following selection carefully, determine from the context the right word for the first and the second parentheses. The word that is used in the first parenthesis will of course be used in the third.

At other hours and seasons the general aspect of the plain is monotonous, and in spite of the unobstructed view, and the unfailing verdure and sunshine, somewhat [*melancholy, sombre*] though never [*melancholy, sombre*]: and doubtless the depressed and [*melancholy, sombre*] feeling the Pampa inspires in those who are unfamiliar with it is due in a great measure to the paucity of life, and to the profound silence. The wind, as may well be imagined on that extensive level area, is seldom at rest; there, as in the forest, it is a "bard of many breathings," and the strings it breathes upon give out an endless variety of sorrowful sounds, from the sharp fitful sibilations of the dry, wiry grasses on the barren places, to the long mysterious moans that swell and die in the tall polished rushes of the marsh.

is needful—to meet and remove prejudice and passion in the South and despondency and fear in the East. Some words of affection—some of calm and cheerful confidence."

CHAPTER VI.

FIGURES OF SPEECH.

39. Definition. — A figure of speech, in the ordinary acceptation of the term, may be defined as a form of expression which departs widely and strikingly in certain specified ways¹ from what is literal, straightforward, and matter-of-fact. The names of the most common figures are as follows: —

- | | | |
|---------------------|-----------------|--------------------|
| 1. Metaphor. | 6. Apostrophe. | 11. Irony. |
| 2. Simile. | 7. Allegory. | 12. Epigram. |
| 3. Synecdoche. | 8. Antithesis. | 13. Hyperbole. |
| 4. Metonymy. | 9. Climax. | 14. Interrogation. |
| 5. Personification. | 10. Anticlimax. | |

40. Classes of Figures. — These figures seem to fall naturally into the following groups: —

1. *Figures of Imagery.* — In this class may be placed figurative expressions which differ from the literal in

¹The ways must be specified, otherwise there will be no distinction between figurative language and language that is simply picturesque or imaginative. When Shakespeare says, for example: —

“I saw a smith stand with his hammer, thus,
The whilst his iron did on the anvil cool,
With open mouth swallowing a tailor’s news,”

the entire passage departs widely and strikingly from what is plain, literal, and matter-of-fact, yet only the last line, because it contains the word “swallowing,” would ordinarily be called figurative.

that they arouse in the mind of the reader vivid images of things. Metaphor, simile, synecdoche, metonymy, personification, apostrophe, and allegory may be assigned to this division.

2. *Figures of Arrangement*.—These are figures in which there is some peculiar and striking arrangement of words, phrases, clauses, or sentences corresponding to some peculiar succession of ideas in the mind. The figures—if they may be called figures—which fall under this head are antithesis and climax.

3. *Figures of Contradiction*.—This term, in default of a better, may be applied to forms of expression in which there is an apparent contradiction between the thought to be expressed and the form in which it finds expression. Here belong anticlimax (in the good sense), irony, epigram, hyperbole, and interrogation. Hyperbole, however, may be classed also as a figure of imagery.

These three groups will be taken up in order, and the separate figures defined and illustrated.

41. Figures of Imagery. *Metaphor*.—A metaphor is an expression in which one object is spoken of under the image of another.

Thus a gust of wind which heralds a storm may be spoken of under the image of a frightened man, as in the following from Lowell's *Summer Storm*:—

Now leaps the wind on the sleepy marsh,
And tramples the grass with terrified feet.

Or the operations of the memory may be spoken of under the image of the resurrection:—

His (Milton's) poetry acts like an incantation. Its merit lies less in its obvious meaning than in its occult power, and there would seem at first sight to be no more in his words than in other words. But they are words of enchantment. No sooner are they pronounced than the past is present and the distant near. New forms of beauty start at once into existence, and all the burial-places of the memory give up their dead. — MACAULAY : *Essay on Milton*.

Simile. — In the simile an object is represented to the imagination as *being* like some other object, or as *acting* like some other object.

In the following passage from Wordsworth, the evening is represented as being like a nun at her devotions : —

The holy time is quiet as a nun
Breathless with adoration.

Sir Isaac Newton compared his discoveries in science to the actions of a child picking up pebbles on the beach : —

I do not know what I may appear to the world ; but to myself I seem to have been only like a boy playing on the seashore, and diverting myself in now and then finding a smoother pebble or a prettier shell than ordinary, while the great ocean of truth lay all undiscovered before me.

Other examples are : —

A fellow that makes no figure in company, and has a mind as narrow as the neck of a vinegar-cruet.

— JOHNSON : *Tour to the Hebrides*, September 30, 1773.

As cold waters to a thirsty soul, so is good news from a far country. — *Proverbs* xxv, 25.

Dryden's imagination resembled an ostrich. It enabled him to run, but not to soar. — MACAULAY : *Essay on Dryden*.

Cautions on the use of Metaphor and Simile. — Persons who are learning to write are especially liable to error in the use of these two classes of figures. The following cautions may therefore be useful : —

1. Figures — striking figures at any rate — are not essential to a good prose style. Many eminent writers dispense with them almost entirely.

2. The only recipe for producing good figures is for the pupil to become deeply interested in his subject. If his mind is given to producing figurative images, the images will come unsolicited. If such images do not come of themselves, it is better to get along without them.

3. In revising his written work, the pupil should take care that figurative expressions meet the following requirements : —

a. Figures should be fresh and unhackneyed. If an image occurs that has been used a great many times before, consider whether the reader is likely to get any pleasure from it when he comes upon it again.

b. Figures should grow naturally out of the subject and be appropriate to the purpose for which one is writing. The image of “something else” should differ from and yet curiously and significantly resemble the thing or idea that it pictures. The following passage from Macaulay contains an example of a metaphor that is good and a metaphor that is bad in this respect : —

The works of Milton cannot be comprehended or enjoyed unless the mind of the reader coöperate with that of the writer. He does not paint a finished picture or play for a mere passive listener. He sketches, and leaves others to fill up the outline. He strikes the key-note and expects his hearer to make out the melody.

The image of a painter sketching a picture and leaving us to fill up the outline is natural and appropriate. We see at once its resemblance to the mode of writing employed by Milton. But the image of a musician striking a key-note and expecting his hearers to make out the melody is highly absurd. No musician would do such a thing, and, even if he should, his act would have no resemblance to Milton's poetry.

c. Images of things that are familiar are easier to apprehend than images of things that are unfamiliar. "His voice had an odd note in it like the cry of a whaup" does not mean very much to persons brought up in America, because few of them have heard a whaup cry. The following, however, appeals to every one: "Innumerable tawny and yellow leaves skimmed along the pavement, and stole through people's doorways into their passages, with a hesitating scratch on the floor, like the skirts of timid visitors."

d. In the heat of composition two or more images are sometimes jumbled together in a metaphor in such a way as to be ridiculous. "The strong arm of the law is marching through the land breathing fire and sword" is an example of such a jumble. A similar effect is produced when the reader passes too suddenly from metaphor to literal statement, as in "Appearing above the horizon like a new and resplendent luminary, he entered Parliament the following year." If the pupil is given to these faults, he should, in his revision, scan each metaphor closely, asking himself such questions as these: "Is there any confusion of images here?" "Will this metaphor make my readers laugh when I do not want them to laugh?"

e. Beware of drawing figures out to tedious length, as in the following: "With the rope of his genius he let the bucket of imagination down into the well of human nature and drew it up brimming over with wit and humor."

Synecdoche and Metonymy. — These are varieties of metaphor in which the image chosen to represent the object is something closely connected with it. In *synecdoche* the image may be related to the object as a part to a whole, or as a whole to a part; as the genus to the species, or as the species to the genus. The material may be used for the thing made, a quality for the object possessing the quality, and so on.

In the following passage from Shakespeare's *Antony and Cleopatra*, the word "sail" — a part of a ship — is used for the ship itself : —

I have sixty sails, Cæsar none better.

In this from *Henry the Fourth*, —

I have procured thee, Jack, a charge of foot,

the word "foot" is used for "foot-soldiers." In the following, the word "blue" — a quality of the sky — is used for the sky itself : —

I came and sat
Below the chestnuts when their buds
Were glistening in the breezy blue.

— TENNYSON: *The Miller's Daughter*.

The use of an individual name to designate a class is illustrated in the following : —

Most facts are very soon forgotten, but not the noblest Shakespeare or Homer of them can be remembered forever.

—CARLYLE.

This last variety of synecdoche is sometimes termed *antonomasia*.

In *metonymy* the image used to represent the object is an accompaniment of it, as for example, what contains it, what causes it, what stands for it, etc.

In the following example, “breath,” the accompaniment and cause of words, is used in the sense of words:—

Princes and lords may flourish or may fade,—
A breath can make them as a breath has made.

—GOLDSMITH: *The Deserted Village*.

In the following, “the sceptre,” the accompaniment of kings and sign of their power, is used in the sense of kings, “learning” in the sense of learned men, “physic” in the sense of physicians:—

The sceptre, learning, physic must
All follow this, and come to dust.

—SHAKESPEARE: *Cymbeline*.

The distinction between synecdoche and metonymy is disregarded by many rhetoricians as being trivial and conventional.

Two common literary forms may be classed under the head of allegory; namely, the *fable* and the *parable*. A fable is, in popular speech, a short pointed allegory in which animals are introduced as speaking and acting like human beings. A parable is a short allegory, but the term is now used solely of the biblical stories, or of allegories framed after them.

42.

Assignments.

(a) How many figures in the following selection? Name them.

Now blessings light on him that first invented this same sleep! It covers a man all over, thoughts and all, like a cloak; it is meat for the hungry, drink for the thirsty, heat for the cold, and cold for the hot. It is the current coin that purchases all the pleasures of the world cheap, and the balance that sets the king and the shepherd, the fool and the wise man, even. — CERVANTES.

(b) Look for the figures in the following selections and name them. Which figure pleases you most? What kind of figure is it? Express the same idea in a plain statement. Which seems to you the more forcible — the figure or the plain statement? Which seems the most accurate?

J. H., one of those choice poets who will not tarnish their bright fancies by publication, always insists on a snow-storm as essential to the true atmosphere of whist. Mrs. Battle, in her famous rule for the game, implies winter, and would doubtless have added tempest, if it could be had for the asking. For a good solid read also, into the small hours, there is nothing like that sense of safety against having your evening laid waste, which Euroclydon brings, as he bellows down the chimney, making your fire gasp, or rustles snowflakes against the pane with a sound more soothing than silence. Emerson, as he is apt to do, not only hit the nail on the head, but drove it home, in that last phrase of the "tumultuous privacy."

Gower has positively raised tediousness to the precision of science, he has made dulness an heirloom for the students of our literary history. As you slip to and fro on the frozen levels of his verse, which give no foothold to the mind, as your nervous ear awaits the inevitable recurrence

of his rhyme, regularly pertinacious as the tick of an eight-day clock and reminding you of Wordsworth's

"Once more the ass did lengthen out
The hard, dry seesaw of his horrible bray,"

you learn to dread, almost to respect, the powers of this indefatigable man. He is the undertaker of the fair mediæval legend, and his style has the hateful gloss, the seemingly unnatural length, of a coffin. Love, beauty, passion, nature, art, life, the natural and theological virtues,—there is nothing beyond his power to disenchant, nothing out of which the tremendous hydraulic press of his allegory (or whatever it is, for I am not sure if it be not something even worse) will not squeeze all feeling and freshness and leave it a juiceless pulp. It matters not where you try him, whether his story be Christian or pagan, borrowed from history or fable, you cannot escape him. Dip in at the middle or the end, dodge back to the beginning, the patient old man is there to take you by the button and go on with his imperturbable narrative. You may have left off with Clytemnestra, and you begin again with Samson; it makes no odds, for you cannot tell one from tother. His tediousness is omnipresent, and like Dogberry he could find in his heart to bestow it all (and more if he had it) on your worship. The word *lengthy* has been charged to our American account, but it must have been invented by the first reader of Gower's works, the only inspiration of which they were ever capable. Our literature had to lie by and recruit for more than four centuries ere it could give us an equal vacuity in Tupper, so persistent a uniformity of commonplace in the *Recreations of a Country Parson*. Let us be thankful that the industrious Gower never found time for recreation.

(c) Does the following passage contain a figure? If so, what is it? If there is a figure, do you think it is a good one? Why?

The actual ether which fills space is so elastic that the slightest possible distortion produced by the vibration of a single atom sends a shudder through it with inconceivable rapidity for billions and billions of miles. This shudder is Light.

43. Figures of Arrangement. *Antithesis.* — This term is applied to a sentence or part of a sentence in which corresponding words, phrases, or clauses are set over against one another in such a way as to make contrasting ideas conspicuous. The term is also used of contrasting sentences, or even of contrasting paragraphs.

The hearing ear is always found close to the speaking tongue. — EMERSON : *English Traits*.

Demosthenes told Phocian, "The Athenians will kill you some day when they are in a rage." "And you," said he, "if they are once in their senses." — PLUTARCH.

Our very hopes belied our fears,
Our fears our hopes belied;
We thought her dying when she slept,
And sleeping when she died.

— HOOD : *The Death-bed*.

There is sometimes antithesis of form without true antithesis of thought. This is called false antithesis, and should be avoided.

Climax. — A speaker is said to employ climax when a series of words, phrases, or clauses is so arranged that each in turn surpasses the preceding one in intensity of expression, or importance of meaning. The term may also be used of a series of sentences or of a series of paragraphs similarly arranged.

Some are born great, some achieve greatness, and some have greatness thrust upon 'em. — SHAKESPEARE: *Twelfth Night*.

An unimportant, wandering, sorrow-stricken man.

What a chimera, then, is man! What a novelty, what a monster, what a chaos, what a subject of contradiction, what a prodigy! — PASCAL.

When a weaker idea follows a stronger, the result is bathos, or anticlimax (in the bad sense).

Mr. Judson was an able lawyer, a shrewd diplomat, and a first-rate after-dinner speaker.

For another use of the term *anticlimax*, see § 45.

44.

Assignments.

(a) Look for instances of antithesis and climax in the following selection. Point out the corresponding words, phrases, and clauses. Does the thought in every case correspond to the form?

There is indeed a remarkable coincidence between the progress of the art of war, and that of the art of oratory, among the Greeks. They both advanced to perfection by contemporaneous steps, and from similar causes. The early speakers, like the early warriors of Greece, were merely a militia. It was found that in both employments practice and discipline gave superiority. Each pursuit, therefore, became first an art, and then a trade. In proportion as the professors of each became more expert in their particular craft, they became less respectable in their general character. Their skill had been obtained at too great expense to be employed only from disinterested views. Thus, the soldiers forgot that they were citizens, and the orators that they were statesmen. I know not to what Demosthenes and his famous contemporaries can be so justly compared

as to those mercenary troops who, in their time, overran Greece; or those who, from similar causes, were some centuries ago the scourge of the Italian republics, — perfectly acquainted with every part of their profession, irresistible in the field, powerful to defend or to destroy, but defending without love, and destroying without hatred. We may despise the characters of these political *Condottieri*; but it is impossible to examine the system of their tactics without being amazed at its perfection.

(b) Find five good examples of antithesis and as many of climax in some of the selections in the preceding or following pages.

45. Figures of Contradiction. *Anticlimax.* — This is a form of climax in which the last term of the series, although surpassing the preceding terms in intensity, is yet absurdly incongruous with them, the effect aimed at being a shock of humorous surprise.

The Chief-Justice was rich, quiet, and infamous.

—MACAULAY: *Warren Hastings*.

Irony. — An ironical expression is one in which the words of the speaker seem to mean one thing, but in reality mean just the contrary, the real meaning being conveyed to us by the tone of the voice or the rhythm and suggestiveness of the words. Thus Addison, in the following passage, under guise of praising bribery as an efficient means of persuasion, in reality holds it up to condemnation: —

There is another way of reasoning which seldom fails, though it be of a quite different nature from that I have last mentioned. I mean convincing a man by ready money, or, as it is ordinarily called, bribing a man to an opinion.

This method has often proved successful when all the others have been made use of to no purpose. A man who is furnished with arguments from the mint will convince the antagonist much sooner than one who draws them from reason and philosophy. Gold is a wonderful clearer of the understanding; it dissipates every doubt and scruple in an instant; accommodates itself to the meanest capacities; silences the loud and clamorous, and brings over the most obstinate and inflexible. — ADDISON: *Spectator*, No. 239.

Epigram. — According to Professor Bain, an epigram is “an apparent contradiction in language, which, by causing a temporary shock, rouses our attention to some important meaning underneath.” This definition may be supplemented by the statement that the epigram usually takes the form of a brief, pointed, antithetical sentence.

Let us be of good cheer, however, remembering that the misfortunes hardest to bear are those which never come.

—LOWELL: *Democracy*.

There is nothing new, except what is forgotten.

Hyperbole. — This is a kind of a metaphor in which the object spoken of is greatly exaggerated in size or importance for purposes of emphasis or humor.

Falstaff sweats to death,
And lards the lean earth as he walks along.

—SHAKESPEARE: *Henry IV*.

And panting Time toiled after him in vain.

—JOHNSON: *Prologue on the Opening of Drury Lane Theatre*.

Interrogation. — Attention is sometimes called to an important assertion or denial by throwing it into the form of a question or challenge to which no answer is

expected. This figure is known as interrogation, or the rhetorical question. It resembles irony in that the form of the question is the opposite of the meaning it is intended to convey.

Much depends on *when* and *where* you read a book. In the five or six impatient minutes, before the dinner is quite ready, who would think of taking up the *Faerie Queene* for a stop-gap, or a volume of Bishop Andrewes's sermons?

—LAMB: *Thoughts on Books and Reading.*

As I crossed the bridge over the Avon on my return, I paused to contemplate the distant church in which the poet lies buried, and could not but exult in the malediction which has kept his ashes undisturbed in its quiet and hallowed vaults. What honor could his name have derived from being mingled in dusty companionship with the epitaphs and escutcheons and venal eulogiums of a titled multitude?

—IRVING: *Sketch-Book, Stratford-on-Avon.*

46.

General Assignments.

(a) Examine one of your old essays. How many figures did you use? What kinds of figures were they?

(b) Read Webster's First Bunker Hill Oration and take note of each figure used. What do you conclude is Webster's favorite figure of speech?

(c) Read a page of one of Shakespeare's plays and select three of the most striking figures. To what class or classes do they belong?

(d) What figures do you find in the following passages? Are they good figures? What pictures do they bring up in your mind?

Michel de Bourges seriously objected. My instinct was to begin at once, his advice was to wait and see. . . . We should not carry the people with us in the first moment. Let us leave the indignation to increase little by little in their hearts. If it were begun prematurely, our manifesta-

tion would miscarry. These were the sentiments of all. For myself, while listening to them, I felt shaken. Perhaps they were right. It would be a mistake to give the signal for the combat in vain. Of what use is the lightning that is not followed by the thunderbolt?

Louis Bonaparte is a rebel, he has steeped himself to-day in every crime. We, representatives of the people, declare him an outlaw; but there is no need for our declaration, since he is an outlaw by the mere fact of his treason. Citizens, you have two hands; take in one your Right, and in the other your gun, and fall upon Napoleon.

CHAPTER VII.

THE FORMS OF PROSE DISCOURSE.

47. **Kinds of Writing.**—If after reading and studying about some subject—Julius Cæsar, for example—a person should want to write about it, he would doubtless be perplexed at first by the large number of ways in which the subject might be treated, and by the need of choosing the way best suited to his purpose. Different people, he is sure, would write in different ways about this subject. One person who had become very much interested in what Cassius, in Shakespeare's play, says of Cæsar's physical weakness, and who had read all that he could find about Cæsar's personal appearance, might choose to write a portrait sketch in which he would try to give his reader a picture of Cæsar the man. Another, more interested in Cæsar's deeds, in the events connected with his name, would probably choose to write the story of Cæsar's life. A third might have become curious to know how it was that one man like Cæsar should gain the immense power that Cæsar wielded, and having found the explanation in Cæsar's character and in the conditions prevailing in Rome, as these are detailed by Plutarch, might proceed to write out the explanation so that others might understand how it was. A fourth, believing that the assassination of Cæsar was a fatal blunder, might write out his reasons for so thinking, in order to convince

of their error those who think otherwise, and to make them believe as he believes.

The writing of these four people would differ on account of their different aims and purposes in writing. The aim of the first is to give his reader a good mental picture of Cæsar; of the second, to make his reader realize a series of events in which Cæsar was chiefly concerned; of the third, to make his reader understand a certain theory about Cæsar; of the fourth, to bring his reader to a certain belief about Cæsar. The four kinds of writing thus illustrated are : —

1. Description, in which the writer aims to make people see images of objects.

2. Narration, in which the writer aims to make people realize events and processes of growth.

3. Exposition, in which the writer aims to make people understand ideas.

4. Argument, in which the writer aims to make people believe truths.

The very same subject-matter changes from one kind of writing to another kind, according to the change in the aim of the writer. In the first selection following, the evident purpose is simply to tell a story. In the version succeeding, it is the looks of the squirrel and of the weasel that enlist our interest and that constitute the purpose of the writer. In the next version our attention is directed, not to a story of a particular squirrel and a particular weasel, nor to a description of either or both of these animals, but to the idea of the enmity which every weasel shows for every red squirrel. This idea is explained or expounded by telling us what any weasel will do to show his hatred for the squirrel kind.

In the fourth version, we have in the first sentence a proposition to be proved, and the proofs follow in the succeeding sentences.

[*Narrative*] A hunter of my acquaintance was one day sitting in the woods, when he saw a red squirrel run with great speed up a tree near him, and out upon a branch, from which he leaped to some rocks, disappearing beneath them. In a moment a weasel came in full course upon his trail, ran up the tree, then out along the branch, leaping from these to the rocks, just as the squirrel had done, and pursuing him into their recesses.

—BURROUGHS: *Squirrels and other Fur-Bearers*, p. 88.

[*Description*] Half opening my eyes at the sound, I see a little red squirrel running with great speed up a tree near me. In a second he is out at the end of the swaying limb. Then I catch a glimpse of him in mid-air, his paws extended, his brush trailing behind him like the luminous tail of a comet. In another second he falls lightly upon a pile of stones and is gone in a flash. I close my eyes again, but immediately open them. Another animal is going up the tree, not scampering like the squirrel, but gliding, snakelike, with swift undulating motion. By his wedge-shaped head, his round, thin ears, his prominent, glistening, beadlike eyes, and especially by the serpentine motions of his head and neck, I know him for a weasel. Another moment and he too has made the leap and disappeared from view.

[*Exposition*] The weasel is a relentless enemy of the red squirrel. Pursuing his game by scent, he will follow the squirrel with great rapidity, tracking him up the trunks of trees, gliding after him out to the ends of branches, fearlessly leaping into the air when he surmises that the squirrel has leaped before him, and pursuing him into the recesses of the rocks.

[*Argument*] We know that the weasel is able to track its game by scent. This is proved by the following incident, related to Mr. Burroughs by a hunter of his acquaintance. The hunter was one day sitting in the woods, when he saw a red squirrel run with great speed up a tree near him, and out upon a long branch, from which he leaped to some rocks, disappearing beneath them. In a moment a weasel came in full course upon his trail, ran up the tree, then out along the branch, leaping from it to the rocks just as the squirrel had done, and pursuing him into their recesses. Since the weasel did not go directly to the rocks, as he would have done if he had been following the squirrel by sight, and since he went out upon the same branch as the squirrel, it seems obvious that he must have been tracking the squirrel by scent.

Two or more of these kinds of writing are often used in one piece of literature. The writer of a narrative frequently finds it necessary to describe things while telling his story; but his chief aim is the story. The writer of a narrative or of a description may have a purpose to effect some reform by his narrative or his description, as Dickens had in *Nicholas Nickleby*, but that does not alter the character of the piece as a whole. The story with a purpose remains a story.

So too, a writer explaining or expounding an idea, or arguing a proposition, may tell an anecdote in order to make his meaning clearer. By itself the anecdote is of course narration, but its presence in the exposition or the argument does not change the nature of the composition.

Description sometimes disguises itself as narration. Robinson Crusoe's description of his home after the shipwreck reads like narrative, because he adopts the

plan of telling how he made it instead of telling how it looked when finished. A tennis court would probably be best described to one who had never seen such a thing by telling how it is made — clearing the ground, measuring, levelling, marking, placing the net, etc. Wherever motion enters into a description — as in a battle scene or a storm (see the selection from Dickens, page 220) the elements of narration begin to appear; but the piece remains description, for the aim of arousing images of objects is unchanged. A piece like Stevenson's *Travels with a Donkey* is description, although its scenes are strung on a narrative thread; for the aim throughout is portrayal of things seen, and the conveying of personal impressions.

48.

Assignments.

(a) Describe for an acquaintance some object that you have made, by telling how it looks when finished. Describe the same object by telling, step by step, just how you made it. A fence, a dress, a toy for a child, will serve the purpose.

(b) Is the following a narrative, a description, an exposition, or an argument? Make three other versions in the other three kinds of writing.

The weasel is a subtle and arch enemy of the birds. It climbs trees and explores them with great ease and nimbleness. I have seen it do so on several occasions. One day my attention was arrested by the angry notes of a pair of brown thrashers that were flitting from bush to bush along an old stone row in a remote field. Presently I saw what it was that excited them — three large red weasels or ermines coming along the stone wall, and leisurely and half playfully exploring every tree that stood near it. They had probably robbed the thrashers. They would go up the trees with great ease, and glide serpentlike out upon the branches.

When they descended the tree they were unable to come straight down, like a squirrel, but went around it spirally. How boldly they thrust their heads out of the wall, and eyed me and sniffed me, as I drew near, — their round, thin ears, their prominent, glistening, beadlike eyes, and the curving, snakelike motions of the head and neck being very noticeable. They looked like blood-suckers and egg-suckers. They suggested something extremely remorseless and cruel.

—BURROUGHS: *The Tragedies of the Nests*.

(c) Make a version of the following that shall be unmistakably description : —

After this, I spent a great deal of time and pains to make an umbrella. I was indeed in great want of one, and had a great mind to make one. I had seen them made in the Brazils, where they are very useful in the great heats which are there, and I felt the heats every jot as great here, and greater too, being nearer the equinox; besides, as I was obliged to be much abroad, it was a most useful thing to me, as well for the rains as the heats. I took a world of pains at it, and was a great while before I could make any thing likely to hold; nay, after I thought I had hit the way, I spoiled two or three before I made one to my mind. But at last I made one that answered indifferently well; the main difficulty I found was to make it let down; I could make it spread, but if it did not let down too, and draw in, it would not be portable for me any way but just over my head, which would not do. However, at last, as I said, I made one to answer. I covered it with skins, the hair upwards, so that it cast off the rain like a penthouse, and kept off the sun so effectually that I could walk out in the hottest of the weather with greater advantage than I could before in the coolest, and when I had no need of it I could close it, and carry it under my arm. — DEFOE: *Robinson Crusoe*.

CHAPTER VIII.

DESCRIPTION.

49. The Effect of Description. — The effect of good description is to cause clear images of things to start up in the mind. Reading the author's words, we seem to see what the writer saw, to hear what he heard. If he describes the moonlight, we seem to see it sleeping on the bank. If he describes the flight of an express train, we seem to hear it rushing by at headlong speed. When description is at its best, its effects are not less powerful than those of the things themselves. Every reader of *Lorna Doone* will recall, as vividly as if he had seen it with the eyes of John Ridd, the quiet home of the outlaws, — "the deep green valley, carved from out the mountains in a perfect oval, with a fence of sheer rock standing round it, eighty feet or a hundred high ; from whose brink black wooded hills swept up to the sky line." He can both see and hear the little river that "glided out from underground with a soft, dark babble, unawares of daylight," and in his mind he can follow its course, as growing brighter it "lapsed away and fell into the valley," where "the valley alders stood on either marge, and grass was blading out upon it, and yellow tufts of rushes gathered, looking at the hurry." Just so every one who has read Sir Walter Scott's *Ivanhoe* has seen King Richard leading the attack on the castle

of Front-de-Bœuf, — “all about him black as the wing of the night raven,” rushing to the fray “as if he were summoned to a banquet.”

We shall be helped in our effort at acquiring this power of making others see a thing as we see it, if we can recall the order of our own observations ; for the order of our own observations ought to be the best order in which to reproduce our observations for the benefit of others.

50.

Assignments.

(a) Notice what images appear before your mind as you read the following :—

1. The “little cliff” upon whose edge he had so carelessly thrown himself down to rest that the weightier portion of his body hung over it, while he was only kept from falling by the tenure of his elbow on its extreme and slippery edge — this “little cliff” arose a sheer unobstructed precipice of black shining rock, some fifteen or sixteen hundred feet from the world of crags beneath us. In truth, so deeply was I excited by the perilous position of my companion, that I fell at full length upon the ground, clung to the shrubs around me, and dared not even glance upward at the sky — while I struggled in vain to divest myself of the idea that the very foundations of the mountain were in danger from the fury of the winds. It was long before I could reason myself into sufficient courage to sit up and look out into the distance. — POE: *A Descent into the Maelstrom*.

2. At daybreak on the bleak sea-beach,
 A fisherman stood aghast,
 To see the form of a maiden fair
 Lashed close to a drifting mast.

The salt sea was frozen on her breast,
 The salt tears in her eyes;
 And he saw her hair, like the brown sea-weed,
 On the billows fall and rise.

—LONGFELLOW: *The Wreck of the Hesperus*.

3. A robustious periwig-pated fellow.
4. A little round, fat, oily man of God.
5. Wanderers in that happy valley
 Through two luminous windows saw
 Spirits moving musically
 To a lute's well-tuned law.

6. She was tumbled early, by accident or design, into a spacious closet of good old English reading, without much selection or prohibition, and browsed at will upon that fair and wholesome pasturage.

7. God tempers the wind to the shorn lamb.
8. Here once the embattled farmers stood,
 And fired the shot heard round the world.
9. Like waiting nymphs the trees present their fruit.

10. On arriving at a hill, I would slowly ride to its summit and stand there to survey the prospect. On every side it stretched away in great undulations, wild and irregular. How gray it all was!

11. And thence I dropt into a lowly vale,
 Low as the hill was high, and where the vale
 Was lowest, found a chapel, and thereby
 A holy hermit in a hermitage.

12. No dew-drop is stiller
 In its lupin-leaf setting
 Than this water moss-bounded.

13. The lady with the gay macaw,
 The dancing-girl, the grave bashaw
 With bearded lip and chin;
 And, leaning idly o'er his gate,
 Beneath the imperial fan of state,
 The Chinese mandarin.

(b) Read attentively Gray's *Elegy*, or Burns's *The Cotter's Saturday Night*, or Coleridge's *The Ancient Mariner*, noticing all of the images both of sights and of sounds.

(c) Compare the two versions that follow. Which causes images to appear more readily and more vividly? Can you tell why?

I.

1. The very gnarliest and hardest of hearts has some musical strings in it. 2. But they are tuned differently in every one of us, so that the self-same strain, which wakens a thrill of sympathetic melody in one, may leave another quite silent and untouched. 3. For whatever I love, my delight amounts to an extravagance. 4. There are verses which I cannot read without tears of exultation, which to others are

II.

1. Even the most irresponsible person is in some degree susceptible to the influence of poetry. 2. But our susceptibilities are of different kinds, so that a poem which affects one person a good deal, may affect another not at all. 3. For whatever I love, my delight amounts to an extravagance. 4. There are verses which I cannot read without a strong feeling of exultation, which to others are merely indifferent.

merely indifferent. 5. Those simple touches scattered here and there, by all great writers, which make me feel that I, and every most despised and outcast child of God that breathes, have a common humanity with those glorious spirits, overpower me. 6. Poetry has a key which unlocks some more inward cabinet of my nature than is accessible to any other power. 7. I cannot explain it or account for it, or say what faculty it appeals to. 8. The chord which vibrates strongly becomes blurred and invisible in proportion to the intensity of its impulse. 9. Often the mere rhyme, the cadence and sound of the words, awaken this strange feeling in me. 10. Not only do all the happy associations of my early life, that before lay scattered, take beautiful shapes, like iron dust at the approach of the magnet, but something dim and vague beyond these moves itself in me with the uncertain sound of a far-off sea. — LOWELL: *Conversations on some of the Old Poets.*

5. Those simple passages occurring in various places in the poems of great writers, which make me feel that I and every other person, however humble, have a common humanity with those superior minds, arouse in me very strong emotions. 6. Poetry causes deeper feelings than are caused by anything else. 7. I cannot explain it or account for it, or say what faculty it affects. 8. The stronger the feeling, the harder it is to say what it is or whence it comes. 9. Often the mere rhyme, the cadence and sound of the words, cause this strange feeling in me. 10. Not only do all the happy associations of my early life, that were before separated in my mind, now come together in beautiful and symmetrical order, but I am conscious of something undefined and difficult of apprehension in addition to these.

(d) Can you imagine how the different voices described below sounded? Can you express more fully in words how each sounds to you?

1. All of a sudden, out of the middle of the trees in front of us, a thin, high, trembling voice struck up the well-known air and words:—

“Fifteen men on the dead man’s chest—
Yo—ho—ho, and a bottle of rum!”

2. . . . a low, muffled, neutral tone, as of a voice heard through cotton wool . . .

3. The other snarled aloud into a savage laugh.

4. . . . a thick voice—a muddy voice that would have made you shudder—a voice like something soft breaking in two.

5. A voice like the wail of the banshee.

6. . . . to hear her wonder and lament and suggest with soft, liquid inflections, and low, sad murmurs, in tones as full of serious tenderness . . .

7. . . . a voice like a blunt saw going through a thick board . . .

8. . . . a hard, sharp, metallic, matter-of-business clink in the accents of the answer, that produces the effect of one of those bells which small tradespeople connect with their shop doors, and which spring upon your ear with such vivacity as you enter that your first impulse is to retire at once from the precincts.

9. He had been talking with a vehemence that shook the house.

51. The Point of View.—First of all, much depends on the choice of a point from which to make our observations of the thing to be described. Those who use a camera know that it is important to choose an advantageous spot from which to take the picture. They know that when once the camera is placed, its position must not be changed during the exposure; for any shifting results in overlapping and confusion in the picture. The photographer may, of course, make a series of exposures from different points of view—at different angles if he chooses, or at closer and closer range. Taken from a remote point, the object will show only dim general outlines in the picture; taken at closer range, it will show clearly many details that cannot be distinguished in the first picture. One who is making observations with a view to description is much like the photographer. He will choose an advantageous point from which to view the object to be described, and will tell only what can be seen from that point. He will not commit the absurdity of describing the back of a church while he and his reader stand at the front. He will take his reader with him around the church, where they can both see the back of it. If afterward he wishes to describe the interior of the church, he will invite his reader to go in with him. If the object to be described is distant, he will not speak of it as if it were close at hand. He will not put in details that he cannot see from his point of view, even though he knows they are there; but after describing the impression made by the object as seen from a distance, he will take his reader to a closer point, from which the details that he wishes to mention can be readily seen by both.

The story-writer was at fault who, writing a description of a building from a view-point across an open public square, quoted an inscription that was cut in the side wall of the vestibule, as if the inscription could be read at that distance. It is always proper to change the point of view, in order that the details that need mention may be seen, but the reader must be made aware of every change. Evidently it is necessary, if we would avoid faults in writing description, to imitate the photographer by making an actual observation of the thing to be described, choosing our point of view so as to justify the introduction of such details as we wish our reader to see.

52.

Assignments.

(a) In the following selection, what is probably the point of view at the outset? Is the point of view changed? What indicates the change? Is anything mentioned that could not be seen?

I had now come in sight of the house. It is a large building of brick, with stone quoins, and is in the Gothic style of Queen Elizabeth's day, having been built in the first year of her reign. The exterior remains very nearly in its original state, and may be considered a fair specimen of the residence of a wealthy country gentleman of those days. A great gateway opens from the park into a kind of courtyard in front of the house, ornamented with a grass-plot, shrubs, and flower-beds. The gateway is in imitation of the ancient barbican; being a kind of outpost, and flanked by towers, though evidently for mere ornament, instead of defence. The front of the house is completely in the old style; with stone-shafted casements, a great bow-window of heavy stone work, and a portal with armorial bearings over it, carved in stone. At each corner of the building is an octagon tower, surmounted by a gilt ball and weathercock.

(b) Where is the writer of the following description probably standing?

Except on the terrace surrounded with a stone parapet in front of the house, where there was a parterre kept with some neatness, grass had spread itself over the gravel walks, and over all the low mounds once carefully cut as black beds for the shrubs and larger plants. Many of the windows had the shutters closed, and under the grand Scotch fir that stooped towards one corner, the brown fir-needles of many years lay in a small stone balcony in front of two such darkened windows. All round, both near and far, there were grand trees, motionless in the still sunshine, and, like all large motionless things, seeming to add to the stillness. Here and there a leaf fluttered down; petals fell in a silent shower; a heavy moth floated by, and when it settled, seemed to fall wearily; the tiny birds alighted on the walks, and hopped about in perfect tranquillity; even a stray rabbit sat nibbling a leaf that was to its liking, in the middle of a grassy space, with an air that seemed quite impudent in so timid a creature. No sound was to be heard louder than a sleepy hum, and the soft monotony of running water hurrying on to the river that divided the park. — GEORGE ELIOT: *Felix Holt*.

(c) By actual observation determine what is the best point from which to view (1) the interior of a certain church, (2) a busy store, (3) an entire village, (4) a winding stream, (5) an old mill, (6) a long avenue, (7) an old orchard, (8) a commencement audience, (9) a railway station on the arrival of a train.

(d) Suppose that you wanted to describe a picture gallery, and to include brief descriptions of some of the best pictures in it. What substitute for a fixed point of view would you adopt?

(e) Suppose that you wished to make a description of a moving circus procession. What would be your best position?

(f) Suppose that you wished to describe two very unlike peo-

ple by a running contrast. What device would you employ in order to secure an advantageous point of view of both?

(g) Is there anything corresponding to a point of view in a description of a person — in the following, for example?

I was afraid of Miss McKenna. She was six feet high, all yellow freckles and red hair, and was simply clad in white satin shoes, a pink muslin dress, an apple-green stuff sash, and black silk gloves, with yellow roses in her hair. Wherefore I fled from Miss McKenna. — KIPLING: *The Daughter of the Regiment*, in *Plain Tales from the Hills*.

(h) What is the point of view in Carlyle's characterization of Burns the man? in Goldsmith's characterization of the Vicar of Wakefield?

53. The Order of Observation. — There is a story of a German professor who, getting into an omnibus after a hard day's work, and seeing his face reflected in the mirror at the front, but not recognizing it as his own, exclaimed mentally, "There's some worn-out old pedagogue!" He recognized the *type* before he recognized the *individual*. His first look reported the *class*, "worn-out old pedagogue," and only after looking longer, a second or a third time, did he discover the *individual* traits that enabled him to identify the image as that of a *particular* "worn-out old pedagogue" — himself. Each of us has had a similar experience when meeting some old friend whom we did not immediately "place" or recognize. The first look reported to us only "one of my old friends"; it required further observations to mark the traits which identified the particular friend. Examples might be multiplied. Entering a grove, we come upon several groups of people disposed in various

ways and engaged in various employments. The first look reports "a picnic party"; a second, third, or fourth look will be required to enable us to tell what each group is about. On a noisy street we may see a crowd about a man who is mounted on a box and speaking earnestly. Our first look may report nothing more than this. A second look shows us that he holds a bottle in his hand, and we at once register "patent medicine man." Or, if the second look shows us that he holds a leather-covered book and wears a military cap, we as readily make the mental note, "Salvation Army." The oftener we look, or (what is the same thing) the longer we look, the more details do we see. If we stand at the gate of a garden in July, our first look will give us nothing more than a vivid impression of bright colors in profusion. As we continue looking, the masses of color begin to arrange themselves in our mental picture, and we notice perhaps the plan and the extent of the garden. Only after repeated observations do we recognize in detail the individual objects and groups that make up the garden. In the presence of a building we are at first aware only of size, color, shape, and height. We must look repeatedly before our mental image will include the numerous lesser details.

In all of these instances we notice that our first observation gives us in more or less imperfect outline an image of the whole object or scene, and that this outline fills up with details as we repeat or continue our observations. It is not true that "First we observe the separate parts, then the unison of these parts, and finally the whole." The truth is that first we observe

the whole, gaining from this observation a general impression, accurate in proportion to our familiarity with the thing observed, and then we notice the parts in their relation to the whole.

54.

Assignments.

(a) Look for a moment down a busy street (an unfamiliar street if possible), and then, turning aside, make note of your first impression. Look a second time somewhat longer and record your second impression. Note especially what elements appear with greater clearness in your picture and what new elements appear.

(b) Try the same experiment with a deep well, a tall chimney seen first from a distance and next at close quarters, an approaching street car at night, a freight train slowly disappearing around a curve.

(c) Do you think that this description is written in the order of the writer's observations?

The room in which the House meets is the south wing of the Capitol, the Senate and the Supreme Court being lodged in the north wing. It is more than twice as large as the English House of Commons, with a floor about equal in area to that of Westminster Hall, 139 feet long by 93 feet wide and 36 feet high. Light is admitted through the ceiling. There are on all sides deep galleries running backward over the lobbies, and capable of holding two thousand five hundred people. The proportions are so good that it is not until you observe how small a man looks at the farther end, and how faint ordinary voices sound, that you realize its vast size. The seats are arranged in curved concentric rows looking toward the Speaker, whose handsome marble chair is placed on a raised marble platform projecting slightly forward into the room, the clerks and the mace below in front of him, in front of the clerks the official stenographer, to the right the seat of the sergeant-at-arms.

Each member has a revolving arm-chair, with a roomy desk in front of it, where he writes and keeps his papers. Behind these chairs runs a railing, and behind the railing is an open space into which some classes of strangers may be brought, where sofas stand against the wall, and where smoking is practised, even by strangers, though the rules forbid it.

When you enter your first impression is of noise and tumult, a noise like that of short, sharp waves in a Highland loch, fretting under a squall against a rocky shore. The raising and dropping of desk lids, the scratching of pens, the clapping of hands to call the pages, keen little boys who race along the gangways, the pattering of many feet, the hum of talking on the floor and in the galleries, make up a din over which the Speaker, with the sharp taps of his hammer, or the orators, straining shrill throats, find it hard to make themselves audible. Nor is it only the noise that gives the impression of disorder. Often three or four members are on their feet at once, each shouting to catch the Speaker's attention. Others, tired of sitting still, rise to stretch themselves, while the Western visitor, long, lank, and imperturbable, leans his arms on the railing, chews his cigar, and surveys the scene with little reverence.

—BRYCE: *American Commonwealth*.

(d) The next time you take a walk go in some new direction, and note the order of your impressions as you come suddenly upon an unfamiliar scene.

(e) Note your impressions as you ride swiftly through a village after dark, or as you stand in the presence of a waterfall.

(f) Does the following seem to reproduce the writer's impressions in the original order?

When we came to the Court, there was the Lord Chancellor sitting in great state and gravity, on the bench, with the mace and seals on a red table below him, and an im-

mense flat nosegay, like a little garden, which scented the whole Court. Below the table, again, was a long row of solicitors, with bundles of papers on the matting at their feet; and then there were the gentlemen of the bar in wigs and gowns—some awake and some asleep, and one talking and no one paying much attention to what he said. The Lord Chancellor leaned back in his very easy chair, with his elbow on the cushioned arm, and his forehead resting on his hand; some of those who were present dozed; some read the newspapers; some walked about, or whispered in groups: all seemed perfectly at their ease, by no means in a hurry, very unconcerned, and extremely comfortable.

55. The Fundamental Image.—The order of our observation shows us what is the best order in which to describe objects or scenes so that others may see them as we see them. Since we see first, not the separate details, but the whole object or scene, receiving a general impression, more or less definite, of size, color, shape, or of the most striking characteristic, it is evident that we should begin our descriptions with this general impression. By beginning with the general impression we furnish our readers with what is called “the fundamental image” or “the comprehensive outline.” The following furnishes us with the fundamental image resulting from the first glance or two at a harbor. How easy to make the mental picture as we learn at once of the size (in the word “vast”), the shape (in the words “semicircular basin”), the color (in “blue sea”), and then, without delay, of the prominent objects that were seen at the same time,—the vessels, palaces, churches, gardens, terraces, etc.

Only figure to yourself a vast semicircular basin full of fine blue sea, and vessels of all sorts and sizes, some sailing out, some coming in, and others at anchor; and all around it palaces and churches peeping over one another's heads, gardens, and marble terraces full of orange and cypress trees, fountains and trellis-works covered with vines, which altogether compose the grandest of theatres.

—THOMAS GRAY to Richard West, Genoa, November 21, 1739.

Dickens gives in a single sentence Nicholas Nickleby's first impression of Dotheboys Hall:—

While the schoolmaster was uttering these and other impatient cries, Nicholas had time to observe that the school was a long, cold-looking house, one story high, with a few straggling outbuildings behind, and a barn and stable adjoining.

The fundamental image for a long description is often presented by means of a graphic comparison which gives at once the comprehensive outline. Sir Walter Scott (*Ivanhoe*, chap. iii) explains the arrangement of the tables in the hall of Cedric the Saxon by saying that they formed a large T. Creasy compares the field of Marathon to a crescent. Shelley compares Lake Como to "a mighty river winding among the mountains and forests." De Quincey (*The English Mail Coach*, Section 11) helps his reader to locate the scene of a thrilling adventure by the aid of the following note:—

Suppose a capital Y (the Pythagorean letter): Lancaster at the foot of the letter; Liverpool at the top of the *right* branch; Manchester at the top of the *left*; proud Preston

at the centre where the two branches unite. It is thirty-three miles along either of the two branches; it is twenty-two miles along the stem — viz., from Preston in the middle to Lancaster at the root. There's a lesson in geography for the reader.

Mark Twain prepares for his description of the cathedral of Milan by picturing it as it appeared at his first glimpse of it from the railway train.

At last, a forest of graceful needles, shimmering in the amber sunlight, rose slowly above the pigmy house-tops, as one sometimes sees, in the far horizon, a gilded and pin-nacled mass of cloud lift itself above the waste of waves, at sea.

In the description of a face (a portrait sketch), the fundamental image is often suggested by dwelling upon the most striking characteristic of the face, or by indicating the general impression first received by the beholder. Thus Carlyle begins his portrait of Dante, "To me it is a most *touching* face." In the following the most striking characteristic is dwelt upon: —

A carriage, drawn by four horses, dashed round the turn of the road. Within it, thrust partly out of the window, appeared the physiognomy of a *little old man* with a *skin* as *yellow* as if his own Midas-hand had transmuted it. He had a low forehead, small, sharp eyes, puckered about with innumerable wrinkles, and very thin lips, which he made still thinner by pressing them forcibly together.

— HAWTHORNE: *The Great Stone Face*.

A *low-spirited gentleman* of middle age, of a meagre habit, and a *disconsolate face*. — DICKENS: *The Chimes*.

This gentleman had *a very red face*, as if an undue proportion of the blood in his body were squeezing up into his head; which perhaps accounted for his having also the appearance of being rather cold about the heart.

— DICKENS: *The Chimes*.

He fixed his single glass in his eye with some difficulty and much gnawing motion of the jaw.

— AGNES AND EGERTON CASTLE: *The Secret Orchard*, chap. xiv.

Begin the description with the general impression or “fundamental image” of the object to be described.

56.

Assignments.

(a) What is the fundamental image in the following?

1. The vehicle sidled round the hill, resembling in its progress a very infirm crab in a hurry.

2. A cordon of blue regiments surrounded the city at first from Carondelet to North St. Louis, like an open fan. The crowds liked best to go to Compton Heights, where the tents of the German citizen-soldiers were spread out like so many slices of white cake on the green beside the city's reservoir. Thence the eye stretched across the town, catching the dome of the Court House and the spire of St. John's. Away to the west, on the line of the Pacific railroad that led halfway across the state, was another camp. Then another, and another, on the circle of the fan, until the river was reached to the northward, far above the bend. Within was a peace that passed understanding, — the peace of martial law!

— CHURCHILL: *The Crisis*, p. 338.

3. I crossed the Forum at the foot of the Palatine, and ascending the Via Sacra, passed beneath the Arch of Titus. From this point I saw below me the gigantic outline of the

Coliseum, like a cloud resting upon the earth. As I descended the hillside, it grew more broad and high, — more definite in its form, and yet more grand in its dimensions, — till, from the vale in which it stands encompassed by three of the seven hills of Rome, — the Palatine, the Cœlian, and the Esquiline, — the majestic ruin in all its solitary grandeur “swelled vast to heaven.”

— LONGFELLOW: *Outre-Mer*.

4. The Bay of Monterey has been compared by no less a person than General Sherman to a bent fishing-hook; and the comparison, if less important than the march through Georgia, still shows the eye of a soldier for topography. Santa Cruz sits exposed at the shank; the mouth of the Salinas river is at the middle of the bend; and Monterey itself is cosily ensconced beside the barb. Thus the ancient capital of California faces across the bay, while the Pacific Ocean, though hidden by low hills and forest, bombards her left flank and rear with never-dying surf. In front of the town, the long line of sea-beach trends north and northwest, and then westward to enclose the bay.

— STEVENSON: *Across the Plains*.

5. As we drove into the great gateway of the inn, I saw on one side the light of a rousing kitchen fire beaming through a window. I entered and admired, for the hundredth time, that picture of convenience, neatness, and broad honest enjoyment, the kitchen of an English inn. It was of spacious dimensions, hung round with copper and tin vessels highly polished, and decorated here and there with a Christmas green. Hams, tongues, and flitches of bacon were suspended from the ceiling; a smokejack made its ceaseless clanking beside the fireplace, and a clock ticked in one corner. A well-scoured deal table extended along one side of the kitchen, with a cold round of beef

and other hearty viands upon it, over which two foaming tankards of ale seemed mounting guard. Travellers of inferior order were preparing to attack this stout repast, while others sat smoking and gossiping over their ale.

— IRVING : *Sketch-Book*.

6. The cottage was a quaint place of many rough-cast gables and gray roofs. It had something the air of a rambling infinitesimal cathedral, the body of it rising in the midst two stories high, with a steep-pitched roof, and sending out upon all hands (as it were chapter-houses, chapels, and transepts) one-storied and dwarfish projections. To add to this appearance, it was grotesquely decorated with crockets and gargoyles, ravished from some mediæval church. The place seemed hidden away, being not only concealed in the trees of the garden, but, on the side on which I approached it, buried as high as the eaves by the rising of the ground. About the walls of the garden there went a line of well-grown elms and beeches, the first entirely bare, the last still pretty well covered with red leaves, and the centre was occupied with a thicket of laurel and holly, in which I could see arches cut and paths winding.

(b) What indication of effects upon the beholder do you notice in the following?

1. She glanced at the New Englander against whom she had been in strange rebellion since she had first seen him. His face, thinned by the summer in town, was of the sternness of the Puritan. Stephen's features were sharply marked for his age. The will to conquer was there. Yet justice was in the mouth, and greatness of heart. Conscience was graven on the broad forehead. The eyes were the blue gray of the flint, kindly yet imperishable. The face was not handsome.

Struggling, then yielding to the impulse, Virginia let herself be led on into the years. Sanity was the word that best described him. She saw him trusted of men, honored of women, feared by the false. She saw him in high places, simple, reserved, poised evenly as he was now.

2. I was coming home from some place at the end of the world, about three o'clock of a black winter morning, and my way lay through a part of town where there was literally nothing to be seen but lamps. Street after street, and all the folks asleep — street after street, all lighted up as if for a procession and all as empty as a church — till at last I got into that state of mind when a man listens and listens and begins to long for the sight of a policeman. All at once, I saw two figures: one a little man who was stumping along eastward at a good walk, and the other a girl of may be eight or ten who was running as hard as she was able down a cross street. Well, sir, the two ran into one another naturally enough at the corner; and then came the horrible part of the thing; for the man trampled calmly over the child's body and left her screaming on the ground. . . . I gave a view halloa, took to my heels, collared my gentleman, and brought him back to where there was already quite a group about the screaming child. He was perfectly cool and made no resistance, but gave me one look, so ugly that it brought out the sweat on me like running. The people who had turned out were the girl's own family; and pretty soon, the doctor, for whom she had been sent, put in an appearance. Well, the child was not much the worse, more frightened, according to the Sawbones; and there you might have supposed would be an end to it. But there was one curious circumstance. I had taken a loathing to my gentleman at first sight. So had the child's family, which was only natural. But the doctor's case was what struck me. He was the usual cut-and-dry apothecary, of no particular age and color,

with a strong Edinburgh accent, and about as emotional as a bagpipe. Well, sir, he was like the rest of us; every time he looked at my prisoner I saw that Sawbones turn sick and white with the desire to kill him.

— STEVENSON: *Jekyll and Hyde*.

(c) What geometrical figure best expresses the fundamental image of (1) a certain church interior that you have in mind? (2) a baseball field? (3) a face? (4) a room? (5) a picnic ground? (6) a gymnasium floor? (7) a park? (8) a skating rink? (9) a Mexican hat? (10) a swimming pool?

(d) How is the effect of distance conveyed in the following?

Edgar. Come on, sir; here's the place. Stand still.
How fearful

And dizzy 'tis to cast one's eyes so low!
The crows and choughs that wing the midway air
Show scarce so gross as beetles. Half way down
Hangs one that gathers samphire, dreadful trade!
Methinks he seems no bigger than his head.
The fishermen that walk upon the beach
Appear like mice; and yond tall anchoring bark
Diminish'd to her cock; her cock a buoy
Almost too small for sight. The murmuring surge,
That on the unnumber'd idle pebbles chafes,
Cannot be heard so high. I'll look no more,
Lest my brain turn and the deficient sight
Topple down headlong.

Gloster. Set me where you stand.

Edgar. Give me your hand. You are now within
a foot

Of the extreme verge. For all beneath the moon
Would I not leap upright.

— *King Lear*, Act IV, Scene 6.

(e) Try to express by some comparison the fundamental image for (1) the peculiar way in which a certain person walks, (2) the

peculiar manner of speaking that you have noticed in some person, (3) the way in which a heavy coach climbs a hill, (4) the movements of a very large, clumsy person, (5) the way in which a winning race-horse comes down the home stretch, (6) the way in which a person picks his way across a muddy street, (7) the way in which a crowd enter a hall when the doors are first opened, (8) the approach of a thunder-storm, (9) the rising of the full moon, (10) the handwriting of some friend of yours, (11) the way in which a blue jay looks at you.

57. Number and Selection of Details. — Evidently the number of details admitted to a description depends upon the purpose of the description. If the purpose is to give the reader complete information, — as when a geographer describes a continent, a scientist a rare plant or animal, a traveller a strange country, — we expect a long inventory of details, both distinctive of the object and common to the class to which the object belongs. If the purpose is to make it possible for the reader to identify with certainty the object described, — as when a lost article is described to the finder that ownership may be proved, a street to a stranger trying to find a certain house in a large city, a fugitive from justice to an officer of the law, a house to an architect that he may make plans for another like it, — we expect only details that are distinctive, or peculiar to the object described.

In most descriptions, however, the purpose is not to give information more or less complete, nor to insure accurate identification ; it is simply to convey the writer's impression of the object, to let the reader know what feelings and moods were aroused in the presence of the object, and what, in a general way, the thing described was like. With this purpose in mind the writer

does not aim at complete description. He selects the details that give the impression, or that create the mood, and lets the rest go. Sometimes a single characteristic will suggest to the reader all that is needed, as when Homer compresses a description of Ulysses into the single epithet "crafty." Hawthorne suggests whole pages of detail when he speaks of the "black, moody brow" of Septimius Felton. The reader's imagination supplies what is missing.

The writer may, however, give many details in conveying his impressions, but all of the details will count toward one result. In Ruskin's description of St. Mark's the reader is helped to some sense of the profusion of beauty in the cathedral by the unusually large number of things mentioned and the splendor of the diction employed. He may forget the details as soon as he has read them, but the impression of the cathedral's magnificence remains. In Tennyson's *Mariana* the details all serve to emphasize Mariana's loneliness. In Poe and Hawthorne the details of description at the outset of each tale all count toward a single impression. In the following ("When the Sap Rose," by "Q" in *The Delectable Duchy*), all the details of color and sound and smell suggest the coming of spring. Note also the verbs; they suggest motion — the awakening of spring.

The road toward the coast dipped — too steeply for tight boots — down a wooded coombe, and he followed it, treading delicately. The hollow of the V ahead, where the hills overlapped against the pale blue, was powdered with a faint brown bloom, soon to be green — an infinity of bursting buds. The larches stretched their arms upwards, as men waking. The yellow was on the gorse, with a heady scent like a pine-

apple's, and between the bushes spread the gray film of coming bluebells. High up, the pines sighed along the ridge, turning paler; and far down, where the brook ran, a mad duet was going on between thrush and chaffinch — "*Cheer up, cheer up, Queen!*" "*Clip, clip, clip, and kiss me — Sweet!*" — one against the other.

The first consideration, then, is the purpose of the description. When once the purpose is determined the writer may employ as many details as he thinks necessary for realizing the purpose; but the careful writer will not admit to his description any detail that does not count toward the purpose that he has in mind.

In all kinds of writing it is a general principle to use the fewest means for producing the desired result. This principle is violated in description more often than in any other kind of writing. What to omit, what to leave to suggestion, is often a more important question for the writer of description than what to include.

58.

Assignments.

(a) Determine the purpose of each of the following descriptive passages, and then test each detail by asking what it contributes to the accomplishment of the purpose.

1. There are seven pillars of Gothic mould
 In Chillon's dungeons deep and old,
 There are seven columns, massy and gray,
 Dim with a dull imprisoned ray,
 A sunbeam which hath lost its way,
 And through the crevice and the cleft
 Of the thick wall is fallen and left;
 Creeping over the floor so damp,

Like a marsh's meteor lamp:
And in each pillar there is a ring,
 And in each ring there is a chain;
That iron is a cankering thing,
 For in these limbs its teeth remain,
With marks that will not wear away,
Till I have done with this new day,
Which now is painful to these eyes,
Which have not seen the sun so rise
For years — I cannot count them o'er,
I lost their long and heavy score
When my last brother drooped and died,
And I lay living by his side.

— BYRON: *Prisoner of Chillon*.

2. Mr. Serjeant Snubbin was a lantern-faced, sallow-complexioned man, of about five-and-forty, or — as the novels say — he might be fifty. He had that dull-looking boiled eye which is so often to be seen in the heads of people who have applied themselves during many years to a weary and laborious course of study; and which would have been sufficient, without the additional eye-glass which dangled from a broad black riband round his neck, to warn a stranger that he was very near-sighted. His hair was thin and weak, which was partly attributable to his having never devoted much time to its arrangement, and partly to his having worn for five-and-twenty years the forensic wig which hung on a block beside him. The marks of hair-powder on his coat collar, and the ill-washed and worse-tied white neckerchief round his throat, showed that he had not found leisure since he left the court to make any alteration in his dress; while the slovenly style of the remainder of his costume warranted the inference that his personal appearance would not have been very much improved if he had. Books of practice, heaps of papers, and open letters were

scattered over the table, without any attempt at order or arrangement; the furniture of the room was old and rickety; the doors of the bookcase were rotting in their hinges; the dust flew out from the carpet in little clouds at every step; the blinds were yellow with age and dirt; and the state of everything in the room showed, with a clearness not to be mistaken, that Mr. Serjeant Snubbin was far too much occupied with his professional pursuits to take any great heed or regard of his personal comforts.

— DICKENS: *Pickwick Papers*, Vol. II, chap. iii.

3. I hardly know whether I am more pleased or annoyed with the catbird. Perhaps she is a little too common, and her part in the general chorus a little too conspicuous. If you are listening for the note of another bird, she is sure to be prompted to the most loud and protracted singing, drowning all other sounds; if you sit quietly down to observe a favorite or study a newcomer, her curiosity knows no bounds, and you are scanned and ridiculed from every point of observation. Yet I would not miss her; I would only subordinate her a little, make her less conspicuous.

— BURROUGHS: *Wake Robin*.

4. All over the world — and all under it, too, when their time comes — the children are trooping to school. The great globe swings round out of the dark into the sun; there is always morning somewhere; and forever in this shifting region of the morning light the good Altegans sees the little ones afoot — shining companies and groups, couples and bright solitary figures; for they all seem to have a soft heavenly light about them!

He sees them in country lanes and rustic villages; on lonely moorlands, where narrow brown foot-tracks thread the expanse of green waste, and occasionally a hawk hovers overhead, or a mountain ash hangs its scarlet berries above

the huge fallen stones set up by the Druids in the old days: he sees them on the hillsides, in the woods, on the stepping-stones that cross the brook in the glen, along the sea cliffs and on the wet-ribbed sands; trespassing on the railway lines, making short cuts through the corn, sitting in ferry boats: he sees them in the crowded streets of smoky cities, in small rocky islands, in places far inland where the sea is known only as a strange tradition.

The morning-side of the planet is alive with them; one hears their pattering footsteps everywhere. And as the vast continents sweep "eastering out of the high shadow which reaches beyond the moon," and as new nations, with their cities and villages, their fields, woods, mountains and seashores, rise up into the morning-side, lo! fresh troops, and still fresh troops, and yet again fresh troops of "these small school-going people of the dawn!"

How the quaint old man loves to linger over this radiant swarming of young life! He pauses for a moment to notice this or that group, or even some single mite. He marks their various nationalities—the curious little faces of them, as the revolving planet shows him (here he remembers with a smile the colored wall maps of the schoolroom) the red expanse of Europe, the green bulk of America, or the huge yellow territory of the Asiatics. He runs off in a discursive stanza in company with the bird-nesting truant. Like a Greek divinity leaning out of Olympus, he watches a pitched battle between bands of these diminutive stone-age savages belonging to rival schools. With tender humor he notes the rosy beginning of a childish love idyl between some small Amazon and a smaller urchin whom she has taken under her protection.

What are weather and season to this incessant panorama of childhood? The pigmy people trudge through the snow on moor and hillside; wade down flooded roads; are not to

be daunted by wind or rain, frost or the white smother of "millers and bakers at fisticuffs." Most beautiful picture of all, he sees them travelling schoolward by that late moonlight which now and again in the winter months precedes the tardy dawn.

5. Broadway is miles upon miles long, a rush of life such as I never have seen; not so full as the Strand, but so rapid. The houses are always being torn down and built up again, the railroad cars drive slap into the midst of the city. There are barricades and scaffoldings banging everywhere. I have not been into a house, except the fat country one, but something new is being done to it, and the hammerings are clattering in the passage, or a wall or steps are down, or the family is going to move. Nobody is quiet here, no more am I. The rush and restlessness pleases me, and I like, for a little, the dash of the stream. I am not received as a god, which I like too. There is one paper which goes on every morning saying I am a snob, and I don't say no. Six people were reading it at breakfast this morning, and the man opposite me popped it under the tablecloth. But the other papers roar with approbation. — *Letters of Thackeray*, p. 159.

6. St. Helena is a conglomeration of rocks, apparently hove, by volcanic fires, from the bosom of the ocean. It is six thousand miles from Europe, and twelve hundred miles from the nearest point of land on the coast of Africa. This gloomy rock, ten miles long and six broad, placed beneath the rays of a tropical sun, emerges like a castle from the waves, presenting to the sea, throughout its circuit, but an immense perpendicular wall, from six hundred to twelve hundred feet high. There are but three narrow openings in these massive cliffs by which a ship can approach the island. These are all strongly fortified.

7. Bill Jenks was Captain Brent's senior pilot. His skin hung on his face in folds, like that of a rhinoceros. It was very much the same color. His grizzled hair was all lengths, like a worn-out mop; his hands reminded one of an eagle's claw, and his teeth were a pine yellow.

—CHURCHILL: *The Crisis*, p. 325.

(b) In the following description of a storm why is the red light introduced?

The red light burns steadily all the evening in the lighthouse on the margin of the tide of busy life. Softened sounds and hum of traffic pass it and flow on irregularly into the lonely Precincts; but very little else goes by, save violent rushes of wind. It comes on to blow a boisterous gale.

The Precincts are never particularly well lighted; but the strong blasts of wind blowing out many of the lamps (in some instances shattering the frames too, and bringing the glass rattling to the ground), they are unusually dark to-night. The darkness is augmented and confused by flying dust from the earth, dry twigs from the trees, and great ragged fragments from the rooks' nests up in the tower. The trees themselves so toss and creak, as this tangible part of the darkness madly whirls about, that they seem in peril of being torn out of the earth, while ever and again a crack, and a rushing fall, denote that some large branch has yielded to the storm.

No such power of wind has blown for many a winter night. Chimneys topple in the streets, and people hold to posts and corners, and to one another, to keep themselves upon their feet. The violent rushes abate not, but increase in frequency and fury until at midnight, when the streets are empty, the storm goes thundering along them, rattling at all the latches, and tearing at all the shutters, as if

warning the people to get up and fly with it, rather than have the roofs brought down upon their brains.

Still, the red light burns steadily. Nothing is steady but the red light.

All through the night the wind blows, and abates not. But early in the morning, when there is barely enough light in the east to dim the stars, it begins to lull. From that time with occasional wild charges, like a wounded monster dying, it drops and sinks; and at full daylight it is dead.

It is then seen that the hands of the Cathedral clock are torn off; that lead from the roof has been stripped away, rolled up, and blown into the Close; and that some stones have been displaced upon the summit of the great tower.

—DICKENS: *Edwin Drood*, chap. xiv.

(c) What is the significance of the last sentence in the following?

As a fact, the Registrar wore a silk hat, a suit of black West of England broadcloth, a watch-chain made out of his dead wife's hair, and two large seals that clashed together when he moved. His face was wide and round, with a sanguine complexion, gray side whiskers, and a cicatrix across the chin. He had shaved in a hurry that morning, for the wedding was early, and took place on the extreme verge of his district. His is a beautiful office—recording day by day the solemnest and most mysterious events in nature. Yet, standing at the cross-roads, between down and woodland, under an April sky full of sun and southwest wind, he threw the ugliest shadow in the landscape.

(d) What details of sound, odor, color, would you select if writing a description of a very hot, still summer's day? a blustery March day? a cold, still winter day? Try a brief description of this kind.

(*e*) Describe a face, beginning with the general impression, emphasizing the most distinctive feature, but mentioning other features. See if from a number of photographs another person can pick out the one you have described.

(*f*) Stand outside of a machine shop or of a sash factory and describe the different sounds that you hear.

(*g*) For purposes of identification describe some article that you have lost, or a book or picture the name of which you have forgotten.

(*h*) For purposes of information describe a Chinese mandarin, a new kind of pencil sharpener, a four-cell battery, the walking-beam of an oil derrick, a ghoul, a hay-fork, a T-rail, a postal car, a cruiser, a man-of-war, a still, a canal lock, a banshee, a trap, an automobile, the interior of a switch house, the apparatus for wireless telegraphy, a spinning wheel, a Roman lamp.

(*i*) From the following can you get a sound-image of a voice that is pleasant, and one of a voice that is unpleasant? Note carefully the phrases that suggest qualities of voice, and find, if you can, a word to express each quality suggested.

I grieve to say it, but our people, I think, have not generally agreeable voices. The marrowy organisms, with skins that shed water like the backs of ducks, with smooth surfaces neatly padded beneath, and velvet linings to their singing-pipes, are not so common among us as that other pattern of humanity with angular outlines and plane surfaces, arid integuments, hair like the fibrous covering of a cocoanut in gloss and suppleness as well as color, and voices at once thin and strenuous; acidulous enough to produce effervescence with alkalis, and stridulous enough to sing duets with the katydids. I think our conversational soprano, as sometimes overheard in the cars, arising from a group of young persons, who may have taken the train at one of our great industrial centres, for instance — young persons of the female sex, we will say, who have hustled in, full-dressed, engaged in loud stringent speech, and who,

after free discussion, have fixed on two or more double seats, which having secured, they proceed to eat apples and hand round daguerreotypes — I say I think the conversational soprano, heard under these circumstances, would not be among the allurements the old Enemy would put in requisition, were he getting up a new temptation of St. Anthony. — HOLMES: *The Autocrat of the Breakfast Table*.

(j) Can you imagine from the following how Carlyle's laugh sounded?

After the most vehement tirade he would suddenly pause, throw his head back, and give as genuine and kindly a laugh as I ever heard from a human being. It was not the bitter laugh of the cynic, nor yet the big-bodied laugh of the burly joker; least of all was it the thin and rasping cackle of the dyspeptic satirist. But it was a broad, honest, human laugh, which beginning in the brain, took into its action the whole heart and diaphragm, and instantly changed the worn face into something frank and even winning, giving to it an expression that would have won the confidence of any child. Nor did it convey the impression of an exceptional thing that had occurred for the first time that day, and might never happen again. It rather produced the effect of something habitual; of being the channel, well worn for years, by which the overflow of a strong nature was discharged. It cleared the air like thunder, and left the atmosphere sweet. It seemed to say to himself, if not to us, "Do not let us take this too seriously; it is my way of putting things. What refuge is there for a man who looks below the surface in a world like this, except to laugh now and then?" The laugh, in short, revealed the humorist; if I said the genial humorist, wearing a mask of grimness, I should hardly go too far for the impression it left. At any rate it shifted the ground, and transferred the whole matter

to that realm of thought where men play with things. The instant Carlyle laughed, he seemed to take the counsel of his old friend Emerson, and to write upon the lintels of his doorway, "Whim." — HIGGINSON: *Atlantic*, 48:464.

(*k*) Try describing the voice or laugh of some well-known person. Or work into one description a contrast of two very different voices. Or describe the voices in a school reading class, touching each very briefly.

(*l*) Describe in one sentence, as vividly as you can, (1) the sound made in unloading a coal wagon through a chute, (2) the sound made by the chain of a rapidly moving bicycle, (3) the sound made by a bicycle bell sounded unexpectedly behind you, (4) the sound of oars in the water at a distance on a quiet evening, (5) the sound of footsteps on the sidewalk in the dead of night, (6) the sound made by some one walking through autumn leaves, (7) the sound made by a section hand driving spikes on the railroad, (8) the sound made by a large stone thrown into deep water, (9) the sound of cheering heard from a distance, (10) the sound of boisterous laughter coming from another room, (11) the sound of wagon wheels going through a pile of loose gravel, (12) the whinnying of a horse, (13) the sound of a train passing at full speed, (14) the sound of a covey of partridges rising.

(*m*) In the following description of a place, what details are introduced to produce the effect of life and movement? (Examine also for such details, the descriptions on pages 5, 8, 12, 13, and 15.)

On the coast of Maine, where many green islands and salt inlets fringe the deep-cut shore line; where balsam firs and bayberry bushes send their fragrance far seaward, and song sparrows sing all day, and the tide runs plashing in and out among the weedy ledges; where cowbells tinkle on the hills and herons stand in the shady coves,—on the lonely coast of Maine stood a small gray house facing the morning light. All the weatherbeaten houses of that region face the sea apprehensively, like the women who live in

them. This house of four people was as bleached and gray with wind and rain as one of the pasture rocks near by. There were some cinnamon rose bushes under the window at one side of the door, and a stunted lilac at the other side. It was so early in the cool morning that nobody was astir but some shy birds, that had come in the stillness of dawn to pick and flutter in the short grass.

(*n*) Try writing a brief description of a house, introducing details that produce the effect of life and movement.

(*o*) In the following description of a person what details add liveliness by indicating movement and action? (Examine also for such details the descriptions on pages 8, 12, and 211.)

He was smallish in stature, but well set and as nimble as a goat; his face was of a good open expression, but sunburnt very dark, and heavily freckled and pitted with the small-pox; his eyes were unusually light and had a kind of dancing madness in them, that was both engaging and alarming; and when he took off his greatcoat, he laid a pair of fine, silver-mounted pistols on the table, and I saw that he was belted with a great sword. His manners, besides, were elegant, and he pledged the captain handsomely. Altogether I thought of him, at the first sight, that here was a man I would rather call my friend than my enemy.

(*p*) Write a brief description of a person you know, introducing details that indicate movement and action.

59. Sequence and Grouping of Details. — Many descriptions stop with the fundamental image, the most striking characteristic, or the result of a first observation. It is not often necessary to carry a description out to the minutest details. When this is necessary or desirable, it can easily be seen what the sequence and grouping of details should be. The fundamental image provides a

place for all of the details that can be mentioned. They are suggested by the words that convey the fundamental image; they drop into place as they are named. The numerous details of Lowell's description of the perfect June day are all suggested by the word "rare" in the first sentence, "And what is so rare as a day in June?" The numerous details in Victor Hugo's description of the battle of Waterloo fall into the places provided for them by the fundamental image — the capital letter A — as fast as they are named. Details are grouped and the groups follow one another, therefore, in the order of their appearance to the observer, those that appear at the second observation being grouped together, then those that appear on each subsequent observation. Notice in the following how, after being given the fundamental image of two hundred trees standing in little groups or couples, we are asked to make separate observations first of a single tree, then of the groups severally.

The author names the object he means to describe.

He foreshadows what he is going to remark upon, the individuality of the trees and groups of trees.

He shows how they are arranged, namely

I have in mind now a "sugar-bush" nestled in the top of a spur of the Catskills, every tree of which is known to me and assumes a distinct individuality in my thought. I know the look and quality of the whole two hundred; and when on my annual visit to the old homestead I find one has perished, or fallen before the axe, I feel a personal loss. They are all veterans, and have yielded up their life's blood for the profit of two or three generations. They stand in little groups or couples. One stands at the head of a spring run, and lifts a large dry branch high above the woods,

in groups and couples; and, after picturing a single one, he tells first about the groups — one group on a little hill, another out in the fields, a third on the northwest, and a fourth on the east — and then about the couples.

where hawks and crows love to alight. Half a dozen are climbing a little hill; while others stand far out in the field, as if they had come out to get the sun. A file of five or six worthies sentry the woods on the northwest, and confront a steep side-hill where sheep and cattle graze. An equal number crowd up to the line on the east; and their gray, stately trunks are seen across meadows or fields of grain. Then there is a pair of Siamese twins, with heavy, bushy tops, while at the forks of a wood road stand the two brothers, with their arms around each other's neck, and their bodies in gentle contact for a distance of thirty feet.

It is easy to note the stages in the next description. The eye of the observer follows the road along the ridge to the church, where it dwells a moment; then it continues to the house, where it stops again; then it takes in the garden with the hollyhocks and asters; and finally rests upon the orchard. It is as if the writer unrolled a map before the reader, pausing at four places in order to permit a longer look; it is like the lifting of four curtains one after another in a theatre. The reader experiences the pleasure of an observer before whom a fog is rolling away, revealing at each stage, as the fog recedes, some new and interesting sight on which his eye may rest.

The setting for Miss Dunn's house.

The main road of the town traversed a long ridge from end to end; the old church stood at the very top, blown by all the

The front door
opens into the
garden.

The garden
leads to the
orchard.

Details of the
orchard.

winds of heaven, like a ship on the high seas, and on the southern slope, close at the roadside, was Miss Dunn's house.

The front of it faced the south, and the front door opened into a prim little garden, where some sheltered hollyhocks and china asters still lingered; beyond was an orchard, where many of the old trees had died or been blown down, and had been replaced by young ones. The leaves were falling fast now, but nothing held on better than the apple and lilac leaves, and these were growing browner, and rustling louder when the wind blew, day by day.

— SARAH ORNE JEWETT: *A New Parishioner*.

In the following, likewise, the order is from the near to the remote.

The approach.
The driveway.
The house.

The orchard.
Stubble fields.
The river.

Half a mile through the cool forest, the black dirt of the driveway flying from Vixen's hoofs, and there was the Colfax house on the edge of the gentle slope, and beyond it the orchard, and the blue grapes and fields of yellow stubble. The silver smoke of a steamboat hung in wisps above the water. — CHURCHILL: *The Crisis*, p. 65.

In the following a large number of details are presented. On first reading there seems to be no designed order, yet at the end a whole series of clear pictures is impressed on the mind of the reader. Notice how this is effected by the grouping.

How the fire
begins.

There is nothing that burns so resolutely as a hayrick ; nothing that catches fire so easily. Children are playing with matches ; one holds the ignited match till it scorches the fingers, and then drops it. The expiring flame touches three blades of dry grass, of hay fallen from the rick, these flare immediately ; the flame runs along like a train of gunpowder, rushes up the side of the rick, singeing it as a horse's coat is singed, takes the straw of the thatch which blackens into a hole, cuts its way through, the draught lifts it up the slope of the thatch, and in five minutes the rick is on fire irrecoverably. Unless beaten out at the first start, it is certain to go on. A spark from a pipe, dropped from the mouth of a sleeping man, will do it. Once well alight, and the engines may come at full speed, one five miles, one eight, two ten ; they may pump the pond dry, and lay hose to the distant brook — it is in vain. The spread of the flames may be arrested, but not all the water that can be thrown will put out the rick. The outside of the rick where the water strikes it turns black, and dense smoke arises, but the inside core continues to burn till the last piece is charred. All that can be done is to hastily cut away that side of the rick — if any remains — yet untouched, and carry it bodily away. A hayrick will burn for hours, one huge mass of concentrated, glowing, solid fire, not much flame, but glowing coals, so that the farmer may fully understand, may

How the outside
looks, and the
inside core.

Changes in the
appearance of
the burning rick.

The smoke and
sparks, and
the ashes.

Sights and
sounds in detail.

watch and study and fully comprehend the extent of his loss. It burns itself from a square to a dome, and the red dome grows gradually smaller till its lowest layer of ashes strews the ground. It burns itself as it were in blocks: the rick was really homogeneous; it looks while aglow as if it had been constructed of large bricks or blocks of hay. These now blackened blocks dry and crumble one by one till the dome sinks. Under foot the earth is heated, so intense is the fire; no one can approach, even on the windward side, within a pole's length. A widening stream of dense white smoke flows away upwards, flecked with great sparks, blackening the elms, and carrying flakes of burning hay over outhouses, sheds, and farmsteads. Thus, from the clouds, as it seems, drops further destruction. Nothing in the line of the wind is safe. Fine impalpable ashes drift and fall like rain half a mile away. Sometimes they remain suspended in the air for hours, and come down presently when the fire is out, like volcanic dust drifting from the crater. This dust lies soft and silky on the hand. By the burning rick, the air rushing to the furnace roars aloud, coming so swiftly as to be cold; on one side intense heat, on the other cold wind. The pump, pump, swing, swing of the manual engines; the quick, short pant of the steam fire-engine; the stream and hiss of the water; shouts and answers; gleaming brass helmets; frightened birds; crowds of white

Final
appearance of
the rick.

faces, whose frames are in shadow; a red glow on the black, wet mud of the empty pond; rosy light on the walls of the homestead, crossed with vast magnified shadows; windows glistening; men dragging sail-like tarpaulins and rick cloths to cover the sheds; constables upright and quiet, but watchful, standing at intervals to keep order; if by day, the strangest mixture of perfect calm and heated anxiety, the smoke bluish, the floating flakes visible as black specks, the flames tawny, pigeons fluttering round, cows grazing in idol-like indifference to human fears. Ultimately, rows of flattened and roughly circular layers of blackened ashes, whose traces remain for months.

—JEFFERIES: *The Field-Play*.

60.

Miscellaneous Assignments.

(a) Write from actual observation a description on one of the following topics, or on another of similar character chosen by yourself: (1) the river before six o'clock in the morning, (2) the lake at night, (3) by the seaside on a rainy day, (4) football practice at dusk, (5) the approach of fall in the park, (6) a blast furnace at night.

(b) Are things placed in the following description so that you can make a mental picture? Try a rough drawing or diagram to indicate the relative position of the things mentioned. Where is the describer standing?

Far, far below him, down the wooded steep, shot the crystal Meramec, chafing over the shallow gravel beds and tearing headlong at the deep passes. Beyond, the dimpled green hills rose and fell, and the stream ran indigo and silver. A hawk soared over the water, — the only living creature in all that wilderness.



JOHN GILPIN'S RIDE.

FIGURE 3.

(c) What corresponds to the fundamental image in the following?

Even the long black coat which custom then decreed could not hide the bone and sinew under it. The young man had a broad forehead, placid Dresden-blue eyes, flaxen hair, and the German coloring. Across one of his high cheek bones was a great jagged scar which seemed to add distinction to his appearance.

(d) Try to convey briefly in writing to another your feelings at some critical moment—a time of great danger, terror, joy, a moment when you received momentous news.

(e) Look at the picture of a landscape. Describe the part of the landscape not visible in the picture—as you know it must be or ought to be.

(f) Describe the faces of the wife and children of John Gilpin in Stothard's picture (Fig. 3). Describe these same faces as they will appear after he has passed the inn.

(g) Describe the appearance of the scout in Détaille's *L'Alerte* (Fig. 4, page 234), on his way to carry the news to headquarters.

(h) Is the following a description? If so, of what?

When we meet the truly great several things may happen. In the first place, we begin to believe in their luck, or fate, or whatever we choose to call it, and to curse our own. We begin to respect ourselves the more, and to realize that they are merely clay like us, that we are great men without opportunity. Sometimes, if we live long enough near the great, we begin to have misgivings. Then there is hope for us.

(i) The following account of the battle of Gettysburg, written by Charles King (*Between the Lines*, pp. 268–282), has been pronounced by Lord Wolseley, Lord Beresford, and General Fitzwygram to be the “most perfect picture of a battle scene in the English language.” It is really not one scene, but a succession of scenes, some of which are minutely described, while others are

passed over very rapidly. It is like a panorama, one scene giving place to another. The larger divisions of the account may readily



FIGURE 4.

be noticed while the piece is being read the first time. The first two paragraphs get things ready; they give us some idea of the

situation before the battle scenes begin, — the character of the country, outline of the field, relative positions of the combatants. The third and fourth paragraphs are occupied with the scenes about Custer's column on its way to the Round Tops across the plateau. The fifth and sixth paragraphs describe the scene about Rummel's barn. Then in the remainder of the piece comes the main description, — the scenes when Stuart's men encounter the Union forces and are driven back.

It would be a good idea for the student, after reading the first three paragraphs and before proceeding further, to try making a rough map showing the positions of the Lutheran Seminary, Culp's Hill, the Round Tops, the peach orchard, Cemetery Ridge, the wooded slopes at the north, the plateau to the eastward, the Hanover Pike, Wolf Hill, the York road; then, while reading the rest of the piece, to make such corrections in the map as seem necessary. After completing the reading compare your map with those which you will find on pages 109, 160, and 165 in *Chancellorsville and Gettysburg* by A. Doubleday (*Campaigns of the Civil War*), and for the benefit of one about to read King's description write a brief paragraph giving the relative position of the places named above. What figure would give a comprehensive outline of the whole field?

[1] The whole brigade seemed to feel that it must do its best to show Major Kearny the pleasure his coming afforded every man. They all knew how he had never ceased his importunities to be sent to the front until the order was granted, and here he was just in time for Gettysburg.

[2] Two anxious days had passed since Buford, far over on the left, had discovered the advancing infantry of Pettigrew and Archer; and, true to his instincts, had rushed straight at the throat of his foe and striven to hold and pin him there, west of the Lutheran Seminary, until the Army of the Potomac could come up and man that priceless ridge below the quaint old Pennsylvania town. Now the morning of the 3d had come — the climax of it all. In vain had Ewell forced his columns — Jackson's old men — to the as-

sault of the boulder-strewn slopes of Culp's Hill. In vain had Hood's Texans hurled their charging lines on the Round Tops at the southern flank. The Union ranks had reeled and staggered under the repeated onsets; the Union colors had been steadily beaten back from the Pike, and that famous peach orchard at the angle of Sickles's front; but all the crest of Cemetery Ridge was crowned with black-mouthed batteries, and panting but determined battalions in the grimy blue; all the curving, wooded slopes at the north were watched by keen-eyed northern riflemen; all the broad plateau to the eastward, far over as Westminster, was powdered with the dust of tramping columns, and glistening with sunshine reflected from the canvas covers of countless wagons. Here, too, were parked the reserve batteries; here, too, the ammunition trains and the scores of ambulances; and all the beautiful, undulating, fertile farm land between them and the north lay open to the advance of hostile cavalry, but for the covering skirmish lines of the Second Division; and of these the old New Jersey was farthest to the front, crouching along the rail fence by the roadside and watching with eager eyes the fringe of wood on yonder opposite slope. "Stuart is back!" "Stuart has rejoined Lee!" These were the words that passed from mouth to mouth that gorgeous July morning. Now look out for squalls! Just at noon, when men and horses were gazing longingly at the forest shades along the ridges, and seeking shelter from the fierce rays of the July sun, there came the staff officer galloping over from Meade's headquarters with the stirring message, "Look well to your front! Howard reports that he can see from Cemetery Hill great masses of cavalry marching out north of you. They must be forming behind those ridges now."

[3] All the long, hot morning has been spent in comparative quiet. Custer and his "Wolverines" have scouted all

the roads for a mile or more above the Hanover Pike. There are skirmishers in gray out beyond Wolf Hill, where McIntosh and his dragoons joined the extreme right of Howard's corps. There are little scouting parties of Confederate horse twinkling through the woods and farm enclosures up towards the York road. But just at one o'clock Custer with his fine brigade has started away under orders to march to the Round Tops across that intervening plateau whereon are all those dust-covered reserve batteries, ammunition wagons, and trains. He moves reluctantly, and with a shake of his curly head and a lingering glance over his shoulder at the wooded crest behind those substantial farm buildings a mile away northward across the open fields. "You may be attacked any minute," he says to the brigade commander. "Those woods are full of 'em by this time." And now, just as Kearny is shaking hands with his comrades, there bursts upon the startled ear the roar of the fierce cannonade that ushers in the afternoon of the 3d of July — a roar that speedily swells into the deafening thunder of the most stupendous duel of batteries ever heard on this continent. It is the two hours' prelude to Pickett's memorable and heroic assault, and for a few minutes the cavalry out on the distant flank can only look on and listen, awed by the magnificence of the sight and sound. The western edge of the plateau, three miles or more away, is presently shrouded in a cloud of sulphur smoke which, perpetually being rent and torn by flashing shells, closes promptly over the gaps and only gains in density. Then comes the call to action on the right. "Skirmishers forward!" ring the trumpets, and Dayton clasps for an instant Kearny's hand, then draws his sabre and gallops over to his advancing squadron. The brigadier has determined not to await attack, but to see for himself what is to be found along those forest-fringed heights across the level field. Whoever occupies them commands a view of the country for

miles to the south, and takes "in reverse" the line of battle of the Army of the Potomac and its parks of reserve batteries and supplies. What if Stuart should already be there? What if even now, screened by those woods, he is forming his charging columns and preparing to come sweeping down on these slender lines, brush them to either side, and then go careering madly on, playing havoc among those defenceless trains? Who can doubt the effect of such a dash when coupled with the grand assault now beginning from the west? Who can say where ruin and disaster will be checked should this indeed prove to be his plan?

[4] Kearny has ridden back towards the Pike to rejoin the division commander, who comes spurring up with an anxious look overspreading his soldierly, bearded face. Together they rein in on a little knoll at the southeastern angle. Behind them in the highway Pennington's rifled guns are still unlimbered, for Custer's column is not yet clear of the field, and he does not move until his cavalry comrades are all on their way. In front is Chester's section, the cannoneers lying or squatting about the guns, the drivers dismounted and resting near their drooping horses. To the left, drawn up in close column of squadrons, are battalions of Union horse almost grilling under the blazing sunshine; but the eyes of all men follow the movements of that long skirmish line swinging boldly out across the farm fields towards those solid looking buildings of the thriving Pennsylvania husbandman. "Rummel's barn" becomes the object of an interest it never knew before.

[5] Suddenly up from the earth spring the men at the guns. A murmur of excitement flies along the mounted ranks. "Look at 'em!" "Yonder they come!" are the cries, and all in an instant, out from behind the farm buildings, out from the big, substantial barn, running into line, agile as monkeys, come scores of skirmishers in gray rushing for

the low stone wall. In an instant both lines have opened fire, and the cavalry combat at the right flank has begun.

[6] "Ha, I thought so!" exclaims the general. "Look at the guns! Stuart himself, as a matter of course." And out on the heights in the rear of the farm buildings—those coveted heights from which the whole field can be so plainly seen—two horse batteries trot briskly into view from the leafy shelter in which they have been lurking, and in an instant are whirling around into position. Before a shot can be rammed home, Chester and Pennington have saluted the newcomers, and with spiteful shriek the shells go whizzing over the heads of the intervening skirmishers, and the batteries have joined in the general uproar. Just about the time when the Union guns along Cemetery Ridge are cooling down for the reception of the assault so surely coming, far out here on the right flank their comrades with the cavalry brigades have taken up the chorus, and in a moment every gun is in full song. The Rummel barn is jetting fire-flash and smoke; it is packed with sharpshooters, before whose sheltered aim many a gallant fellow of the Jersey regiment is going down. Kearny feels a sudden sense of keen anxiety for Dayton, and longs to be allowed to dash out to the front, but his general knows a more effective plan. A word to the young officer commanding the advanced guns, and the muzzles are depressed, the trails whipped suddenly to a slight change of direction, and in the next instant the shells are bursting under the barn roof itself, ripping and tearing the brittle woodwork, firing the haystacks, and emptying it of its human contents in the twinkling of an eye. The whole brigade sets up a cheer and laugh as the discomfited sharpshooters come tumbling out, and, bending almost double, scurry for the shelter of the low stone wall. Another and a louder cheer bursts forth when, with a blare of trumpets, Custer, "ever

ready for a fight," comes galloping back at the head of his gallant Michigan brigade and ploys his excited troopers into close column of squadrons, ready for anything as their sabres flash in air. One regiment he hurriedly orders in, dismounted, to cover the left of his column; another to aid the thinned and bleeding rank of Jerseymen; a third, in saddle, dashes for the stone wall along the little stream at the western edge, just in time to meet there the flower of Virginia's cavalry and be borne back in the rush. There are ten minutes of wild excitement and stirring battle-cries—ten minutes of rally and countercharge, in which the Virginians in turn are outnumbered and hurled back. A brief breathing-spell for the horsemen while the gunners concentrate their fire on the batteries on the Cress ridge, and then—then comes the glorious episode of a never-to-be-forgotten day.

[7] Just as Pickett's devoted lines are breasting the slopes for the final and desperate attempt to pierce the Union centre, Cavalier Stuart, with all his chivalry at his back—six thousand glittering sabres at his beck and call—darts in to carry out his share of the well-planned combination. Watching from his leafy covert at the summit back of Rummel's house, he hears the signal guns of the Washington Artillery far across the plateau; he notes the mass of trains and wagons down towards the south, shielded only by that thinned and travel-worn division drawn up in front of the Hanover Pike. The time to strike has come, and, like poised falcon, his compact columns wait ready for the swoop. Behind him, in the open fields of the Stalsmith farm, are the brigades of Hampton and Fitz-Hugh Lee. No leader on earth need seek for braver men or keener riders. There they sit in saddle, eager for the word—eager for their great part in the drama of the day—and now it comes.

[8] Kearny has just galloped back to his general's side, his eyes flashing with excitement, the sweat pouring down from his forehead, panting with his exertions in rallying the scattered troopers on the left. Another regiment of the Michigan brigade has just trotted into close column under Custer's eye. The Jerseymen and Pennsylvanians are slowly retiring, with emptied cartridge-boxes, to where their horses await them in the woods by the "Low Dutch" road at the eastern verge, leaving the "Wolverines" to oppose the gray skirmishers along the little stream and among the farm buildings at Rummel's, when, at the very northern edge of the open fields—just at a gap in the forest-covered ridge—there rides into view a pageant at sight of which a murmur of admiration bursts from the Union ranks. Sweeping out upon the gentle slope, with fluttering guidons and waving plumes overhead, with sabres at the carry glistening in the unclouded sunshine, moving with stately ease and deliberation, forming squadron front as soon as the columns clear the gap and reach the broad expanse beyond, then closing in mass as they steadily advance, side by side come the famous troopers of Wade Hampton and Fitz-Hugh Lee. Here are the men who have borne the flags of the Carolinas and Virginia to the very borders of the Susquehanna, and made them famous on a score of fields. Here are the raiders who have followed Stuart in many a dash around our jaded flanks and rear. Watch them as squadron after squadron gains its front and distance at the trot. Mark the steadiness and precision of every move. Note that slow, stately half-wheel to their right as they descend the slope. That means they are coming square at Chester's guns, now just one mile away.

[9] See the rush and scurry among the dismounted skirmishers midway up the field! Out of the way with you, lads! Run for your horses, every man of you! Never

heed those peppering riflemen in the barnyard now. Here come foemen worthy of your steel, and all the Union cavalry is athrill with excitement and enthusiasm. "Mount! mount!" are the shouted orders. "Steady, now, men!" the caution from many a squadron leader as the very horses seem to plunge and tug at the bits as though eager for the fray. Look at Custer, his curls floating in the rising breeze, his eyes kindling like coals of fire, his sinewy hand gripping the sabre-hilt, trotting up and down in front of his heart-throbbing lines, giving quick, terse words of instruction and warning. Bang! bang! go Chester's guns, sending their whirling compliments to the massive gray columns still placidly advancing at the walk; and a cheer of exultation, not unmingled with low murmurs of soldierly pity, greets the sight of the exploding shells square in the midst of the beautiful division. But not one whit do they swerve or slacken. On still steadily they come, and now the field in front is cleared; and now all the guns are hurling shell and case-shot; and now the slow, stately advance becomes suddenly shimmering and tremulous to the eye; it only means that the pace has been quickened to the trot. A quarter mile at that gait, another at the gallop, and they will be here.

[10] Now for our side! "Meet them, McIntosh! Meet them, Custer!" are the general's quick orders; "but let them get well down this way. Do not charge until they are in line with the woods; then we've got 'em on both flanks, too." Capital plan that. Lining the fence by the roadside on the east are hundreds of kneeling troopers ready to open fire as the columns come sweeping by. Over on the west side, too, along the little run, are other skirmishers all ready for the coming host. Possibly Stuart does not see this — possibly does not care. Heedless of bursting shell and hissing lead; silent, stern, inflexible, in exquisite

order and perfect alignment, the Southern horse sweep grandly down the field. "Keep to your sabres, men!" is the order passed from rank to rank. Brandy Station, Aldie, and Upperville have taught them the lesson that the revolver is no weapon to cope with the blade wielded by brawny Northern arms. On they come, the ground trembling and rumbling under the quickening tread of these thousands of hoofs. Listen! "The gallop!" *Now*, Michigan! *Now*, New York and Pennsylvania! tighten your sabre-knots; take good grip; touch boot to the centre; keep your dress; eyes straight to the front, and *forward!*

[11] "Major Kearny, gallop round to the —— New Jersey. Mount every man you can find, and order a charge on their left flank the instant we check them here! Give 'em canister now, Mr. Chester!" These are the last orders Kearny gets from his general this day of days. Putting spurs to his horse, he darts around the rear of Chester's guns just as "the advance" is ringing from the trumpets; clears the front of the squadrons issuing from the woods at rapid trot, and, glancing over his shoulder, sees the rush of the "Wolverines" up the field; sees Custer, four lengths ahead, darting straight at the plunging host in gray; hears the sudden burst of terrific yells with which the men of Stuart welcome the signal, "Charge!" hears the fearful crash with which the heads of columns come together; marks the sudden silence of the cannon, useless now when friend and foe are mingled in death-grapple at the front, and with a din of savage war-cries, orders, shouts, shots, clashing sabres, and crunching hoofs ringing in his ears, he speeds on his way to the fence and the wood road, wild with eagerness to rally his old comrades and lead them in.

[12] Back among the trees to the right, whither the led horses had been conducted out of range, "there is mounting in hot haste," and thither gallops the young major,

flashing his sabre in air, and calling to his old comrades to form their line. Rapidly he rides along the fence. "Mount, men, mount! Quick, Dayton! Quick, Hart!" he shouts. "Form your men, and get in here on the edge of the field!" But all along that fragile barrier are scores of troopers, kneeling or lying prone, blazing away at the dense, dust-covered, struggling mass of gray horsemen only three hundred yards away; and in the thunderous din no voice is audible beyond a rod or two. Dayton spurs up and down in the roadway until he has driven a dozen men back in search of their steeds. Hart gallops southward to where his squadron, mounted, is guarding the led horses in among the trees. Half a dozen Pennsylvanians, officers and men, come trotting up to Kearny, eager to be "counted in" if there is to be a charge; other troopers tear down a panel or two of fence, that the forming squadrons may get in from the dusty road. Out in the broad fallow field the uproar of the fierce combat swells and rages, and though the long, compact columns are still pushing on, the headlong speed of the charge is gone, the leading squadrons are swallowed up in cheering clouds of swordsmen dressed in the Union blue. The Southern leaders are hewing their way, fighting like tigers and yelling command and encouragement to their men, but those "Wolverines" of Custer have barred the path; scores of troopers from all over the field are bearing down on front and flanks; Chester's guns have torn fearful rents in their now beleaguered column; hundreds of steeds are rolling in agony on the turf, and hundreds of riders are bleeding and thrown. Eager troopers dash from their places in the rearward lines, and rush yelling to join the combat at the front. Hampton's battle-flag is waved on high and spurred through the mass of swaying chargers to animate the Carolinians to renewed effort; but it is all practically unavailing; the impetus of the attack is done, and now,

though outnumbering the horsemen swarming upon them from every side, Lee and Hampton are almost helpless. Relying on dash, weight, and inertia to sweep everything before them, the Southern leaders have failed to provide for just this possibility. Now their gallant men are jammed together in one great, surging mass; only those on the flanks or front can use sabre or pistol; the rest are useless as so many sheep. In vain their officers shout hoarse commands to open out, to cut their way to right or left. From east and west every instant fresh parties of Union horse come dashing in with new shock and impetus, hurling men from the saddle, adding to the clamor and confusion, utterly blocking every attempt of the gray troopers to wheel outward and hew a path to the relief of their struggling comrades in the foremost lines. Kearny notes it all with mad exultation; Dayton's half-score of men and the Pennsylvania troopers are hurriedly ranging themselves in rank, when through the dust-cloud they catch sight of that battle-flag of Hampton's struggling forward in the midst of the Confederate column. "There's our point!" he shouts, as with flashing eyes he turns to the little troop. "Come on, men!" And, with Dayton at his side and the cheering line of horsemen at his back, down he goes in headlong dash upon the surging flank. Another instant and, with crash and shock that hurls many a rider from the saddle among the grinding hoofs below and overthrows a dozen plunging steeds, Kearny and his swordsmen are hewing their way into the very heart of Hampton's legion and making straight for the flag. There is a moment of fierce, thrilling battle, of vehement struggling, of yells and curses and resounding blows and clashing steel and sputtering pistol shots; a moment of mad excitement wherein he sees, but for a second of time, bearded, grimy, sweat-covered faces, lit up with battle-fire, that live in his memory for

years; a moment when every sense seems intensified and every nerve and sinew braced to fivefold force, and in the midst of it all, just as he spurs his charger to the standard-bearer's side and his sabre is raised to cut him down, and all around him is one wild yell and clamor, there springs between him and his prize a face and form he well remembers; a bearded knight in gray and gold, whose gleaming steel dashes to one side the blow he aims at the standard-bearer's skull, and before he can parry in return has gashed his cheek from ear to chin. Kearny reels from the force of the blow, but firmly keeps his seat; and though he is half stunned, his practised hand whirls his blade to the point, and sends it straight at the bared and brawny throat before him. An agile twist is all that saves the jugular; but it is a well-nigh fatal move, unbalancing the horseman just as he is struck in flank by a stalwart sergeant of Kearny's little troop, and down he goes, horse and rider crashing to earth in the centre of the struggling mass. Almost at this supreme moment, too, Kearny's buzzing ears are conscious of a tremendous cheer and thundering shock behind him. He hears Dayton's exultant yell of welcome to Hart and his charging squadron, and then he hardly knows what happens. He feels that the crowded mass about him is disintegrating, slipping away, edging back up the field. He finds that he is borne helplessly with them. He is dizzy, faint, bleeding, and exhausted, and can only drift along; and he hardly knows how to account for it when, a few minutes later, he is leaning, breathless, against the shoulder of his panting horse, and Dayton, panting too, is at his side bathing and bandaging his mutilated face.

"Have we driven them?" he gasps.

"Driven them? Look!" is the answer as Dayton points exultingly up the field. A cloud of dust is settling back to

earth, shrouding many a group of prostrate, stiffening, or struggling men and horses; but surging up the slopes down which they swept so gallantly but a little time before, goes a disordered mass of fugitives, with Custer and McIntosh, Michigan, Pennsylvania, and Jersey cheering, hacking, hewing at their backs. The great cavalry fight is over, and Stuart is foiled. Even as Pickett's torn and cruelly shattered lines are drifting back from the assault on Hancock's stubborn front, their daring brethren were breaking before the sabres of Gregg's division—they had been sacrificed in a vain attempt.

(j) What point of view is indicated or implied for each of the scenes in the description given above? Mark every change in the point of view. How is the reader made aware of each change? Has Kearny anything to do with the point of view?

(k) There is one instance of description by indication of effects in paragraph 3, one at the close of paragraph 8, one in 9, and several in paragraph 12. Find them all.

(l) Notice the verbs in paragraphs 6 and 12. Mark those that seem to you to produce the most vivid images.

(m) Note the order of observation in paragraphs 5 and 8.

(n) What figure of speech is employed to vivify the description in paragraph 2, in 3, in 7?

(o) Note the character of the adjectives in paragraphs 9 and 10.

(p) Describe your mental picture of Custer as gained from paragraph 9. What details appear in your picture besides those mentioned?

(q) Notice to what extent images of sounds are employed in the description. Are the sounds merely mentioned?

(r) Read the following description by A. Doubleday (*Chancellorsville and Gettysburg*, pp. 199–202). It deals with the same section of the battle that is described above by King. What is the difference between the two descriptions in method and spirit? What is the difference in purpose?

When Lee learned that Johnson had yielded his position on the right, and therefore could not coöperate with Pickett's

advance, he sent Stuart's cavalry around to accomplish the same object by attacking the right and rear of our army. Howard saw the Confederate cavalry moving off in that direction, and David McM. Gregg, whose division was near White's Creek where it crosses the Baltimore Pike, received orders about noon to guard Slocum's right and rear.

Custer had already been contending with his brigade against portions of the enemy's force in that direction, when Gregg sent forward McIntosh's brigade to relieve him, and followed soon after with J. Irving Gregg's brigade. Custer was under orders to join Kilpatrick's command, to which he belonged, but the exigencies of the battle soon forced Gregg to detain him. McIntosh, having taken the place of Custer, pushed forward to develop the enemy's line, which he found very strongly posted, the artillery being on a commanding ridge which overlooked the whole country, and covered by dismounted cavalry in woods, buildings, and behind fences below. McIntosh became warmly engaged and sent back for Randol's battery to act against the Confederate guns on the crest, and drive the enemy out of the buildings. The guns above were silenced by Pennington's and Randol's batteries, and the force below driven out of the houses by Lieutenant Chester's section of the latter. The buildings and fences were then occupied by our troops. The enemy attempted to regain them by a charge against McIntosh's right flank, but were repulsed. In the meantime Gregg came up with the other brigade, and assumed command of the field. The battle now became warm, for W. H. F. Lee's brigade, under Chambliss, advanced to support the skirmish line, and the First New Jersey, being out of ammunition, was charged and routed by the First Virginia. The Seventh Michigan, a new regiment which came up to support it, was also driven in; for the enemy's dismounted line reënforced the First Virginia. The latter regiment, which had held on with

desperate tenacity, although attacked on both flanks, was at last compelled to fall back by an attack made by part of the Fifth Michigan. The contending forces were now pretty well exhausted when, to the dismay of our men, a fresh brigade under Wade Hampton, which Stuart had kept in reserve, made its appearance, and new and desperate exertions were required to stem its progress. There was little time to act, but every sabre that could be brought forward was used. As Hampton came on, our artillery under Pennington and Randol made terrible gaps in his ranks. Chester's section kept firing canister until the Confederates were within fifty yards of him. The enemy were temporarily stopped by a desperate charge on their flank, made by only sixteen men of the Third Pennsylvania Cavalry, under Captains Treichel and Rogers, accompanied by Captain Newhall of McIntosh's staff. This little band of heroes were nearly all disabled or killed, but they succeeded in delaying the enemy, already shattered by the canister from Chester's guns, until Custer was able to bring up the First Michigan and lead them to the charge, shouting, "Come on, you Wolverines!" Every available sabre was thrown in. General McIntosh and his staff and orderlies charged into the mêlée as individuals. Hampton and Fitz-Hugh Lee headed the enemy, and Custer our troops. Lieutenant Colonel W. Brooke-Rawle, the historian of the conflict, who was present, says, "For minutes, which seemed like hours, amid the clashing of the sabres, the rattle of the small arms, the frenzied imprecations, the demands to surrender, the undaunted replies, and the appeals for mercy, the Confederate column stood its ground." A fresh squadron was brought up under Captain Hart of the First New Jersey, and the enemy at last gave way and retired. Both sides still confronted each other, but the battle was over, for Pickett's charge had failed, and there was no longer any object in continuing the contest.

Stuart was undoubtedly baffled and the object of his expedition frustrated; yet he stated in his official report that he was in a position to intercept the Union retreat in case Pickett had been successful. At night he retreated to regain his communications with Ewell's left.

This battle, being off of the official maps, has hardly been alluded to in the various histories which have been written; but its results were important and deserve to be commemorated.



FIGURE 5.

61. Special Assignments on the Pictures of the Canterbury Pilgrims.

The following assignments are based upon the pictures of the Canterbury Pilgrims which appear in this book in Figures 5-11. Figures 5 and 6 show the painting by Stothard; Figures 7 and 8, pages 252 and 253, the etching by Hole; Figures 10 and 11, pages 254 and 255, the engraving of the fresco by Blake. The drawings shown in Figure 9, page 254, are taken from the Ellesmere manuscript.

(a) Using the picture by Stothard (Figures 5 and 6), describe the company of Pilgrims as they would appear to a traveller who met them on the road.

(b) Using the picture by Hole (Figures 7 and 8), describe the Pilgrims as they appeared to the beggar seated at the foot of the tree.

(c) Choose from the three representations of the Knight the one that most pleases you. Describe this character, bringing out the differences between the poet's and the artist's conception of him.

(d) Choose from the three pictures the best representation of the Clerk of Oxford. Describe the figure you have chosen, and point out wherein this conception differs from those of the other two artists.



FIGURE 6.

(e) Compare the Squire in Stothard's picture with the same character in Hole's. Describe the one you prefer.

(f) Examine carefully the three representations of Chaucer. Describe them, bringing out clearly their likenesses and differences.

(g) Choose from all of the pictures the character you like best, and describe it.

(h) Describe the Host (or the Miller) in Stothard's picture, putting the description in the mouth of the Squire.

(i) Describe Chaucer in Blake's picture (Figure 10), as seen by a bystander.



FIGURE 7.

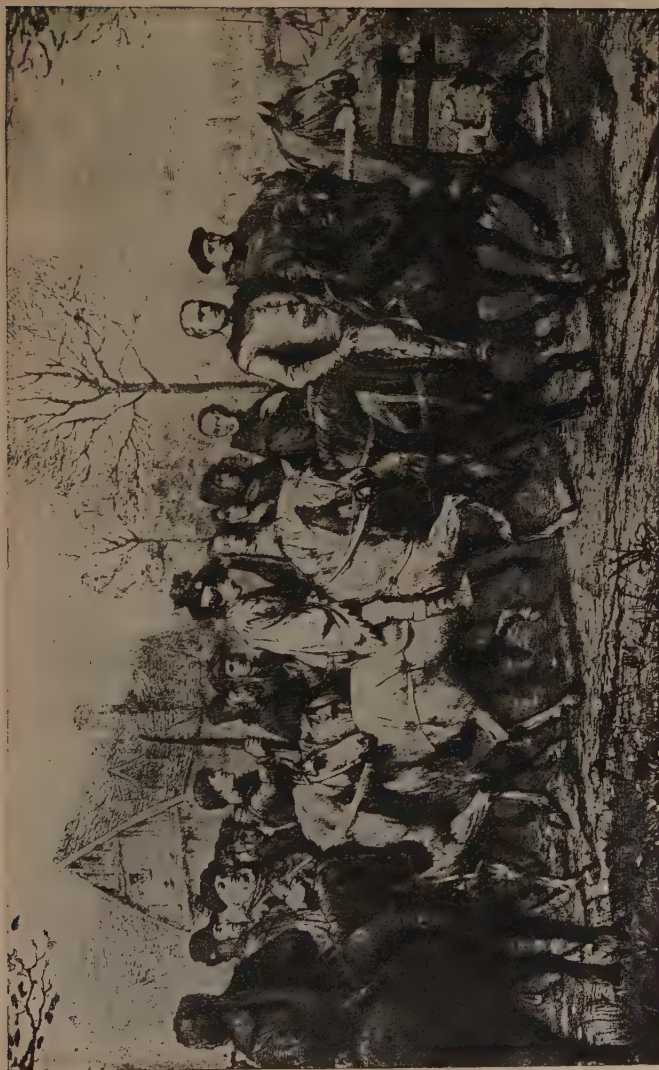


FIGURE 8.



FIGURE 9.



FIGURE 10.

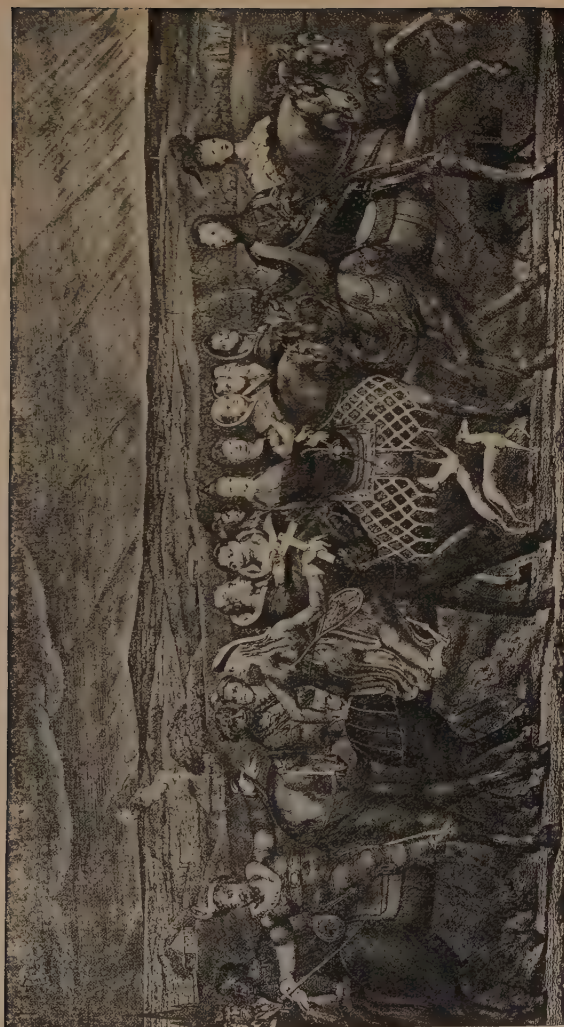


FIGURE II.

CHAPTER IX.

NARRATION.

62. Narration and Description. — It is not always easy to distinguish narration from description, for one kind of discourse passes into the other by insensible gradations, and the two kinds are frequently mingled in one composition. But if we select a piece of writing that is undeniably description and another that is undeniably narration, and set them side by side, the essential points of difference will easily be seen. Making a comparison of this kind, putting, for example, the extract from Stevenson's *Master of Ballantrae*, on p. 269, by the side of the description of a "sugar-bush," on page 226, we can detect in the narrative an element which is obviously lacking in the description. In the description of the sugar-bush the author seems to be painting a picture for us. It is as if we stood before a canvas and watched the lines taking form upon it under the painter's hand. In the narrative we are made aware of something more than a pictured scene. The characters in the narrative are not merely pictured : they live and move ; they talk and fight. More than this, the various particular things that they do form a well-defined series, which, taken as a whole, we may call a single action. We see this action begin ; we see it increase in interest ; we watch it run its course and

come to a conclusion. It is this life and movement, exhibiting itself in a series of closely connected incidents, which is the distinctive feature of all narration.

63.**Assignments.**

(a) Turn back to Captain King's account of the battle of Gettysburg (page 235). Mark all the passages which seem to you to be purely narrative.

(b) Are the following selections narratives or descriptions? How much action is there in each of them?

1. Soon he heard a sound as of a multitudinous scraping and panting, above which tinkled a bell. A cloud of dust rose from the road, showing, as it parted, the yellow fleeces and black legs and muzzles of a flock of Southdown sheep. He stood aside motionless upon the turf, to let them pass without hindrance; but one of the timid creatures, nevertheless, took fright at him, and darted down the slope, followed by an unreasoning crowd of imitators. It did not need a low faint cry from the shepherd, who loomed far behind above the cloud of white dust, himself spectral-looking in his long, greyish-white smock-frock, to send the sheep-dog sweeping over the turf, with his fringes floating in the wind, and his tongue hanging from his formidable jaws, while he uttered short angry barks of reproof, and drove the truants into the path again. But again and again and yet again some indiscretion on the part of the timid little black-faces demanded the energies of their lively and fussy guardian, who darted from one end of the flock to the other with joyous rapidity, hustling this sheep, grumbling at that, barking here, remonstrating there, and driving the bewildered creatures hither and thither with a zeal that was occasionally in excess, and drew forth a brief monosyllable from his master, which caused the dog to fly back and walk sedately behind him with an instant obedience as delightful

as his intelligent activity. The actual commander of this host of living things gave little sign of energy, but walked heavily behind his charges with a slow and slouching gait, partially supporting himself on his long crooked stick, and carrying under his left arm a lamb which bleated in the purposeless way characteristic of these creatures. Yet the shepherd's gaze was everywhere, and he, like his zealous lieutenant, the dog, could distinguish each of these numerous and apparently featureless creatures from the other, and every now and then a slight motion of his crook, or some inarticulate sound, conveyed a whole code of instructions to the eager watchful dog, who straightway acted upon them. All this the young man motionless on the turf watched with interest, as if a flock of sheep were something uncommon or worthy of contemplation; and when they had all gone by, and the shepherd himself passed in review, his yellow sun-bleached beard shaken by the keen wind he was facing, he transferred his attention to him.

"Blusterous," said the shepherd, making his crook approach his battered felt hat, when he came up with him.

"Very blusterous," answered the gentleman, nodding in a friendly manner, and going on his way. This was their whole conversation, and yet the shepherd pondered upon it for miles, and recounted it to his wife as one of the day's chief incidents.

"And I zez to 'n, 'Blusterous,' — I zez; and he zez to me, 'Terble blusterous,' he zez. Ay, that's what 'ee zed, zure enough," he repeated with infinitesimal variations, while smoking his after-supper pipe in his chimney-corner.

Thus, you see, human intercourse may be carried on in these parts of the earth with a moderate expenditure of words.

2. It was startlingly dark under the trees, and the alarmed shadows appeared to be hovering there as if to discuss the

next move, and to find shelter meanwhile. A bat went by me suddenly, and at that I stood still. I had not thought of bats, and of all creatures they seem most frightful and unearthly, — like the flutter of a ghost's mantle, or even the wave and touch of its hand. A bat by daylight is a harmless, crumpled bit of stupidity, but by night it becomes a creature of mystery and horror, an attendant of the powers of darkness. The white light in the sky grew whiter still, and under the thin foliage of a great willow it seemed less solemn. A bright little moon looked down through the slender twigs and fine leaves, — it might have been a new moon watching me through an olive-tree; but I caught the fragrance of the flowers, and hurried toward them. I went back and forth along the garden walk, and I can never tell anyone how beautiful it was. The roses were all in bloom, and presently I could detect the different colors. They were wet with dew, and hung heavy with their weight of perfume; they appeared to be sound asleep yet, and turned their faces away after I had touched them.

64. Effect of Narration. — Narration is, as a general thing, more interesting than description; indeed, it surpasses, in power to arouse and hold the interest, all of the other forms of discourse. The other forms may be interesting in small quantities or at certain seasons, or to particular persons; but good narrative rarely palls. A large amount of it may be read consecutively, not only without weariness but with increasing exhilaration. It is so fascinating, indeed, that the appetite for it, like the appetite for strong drink, growing by what it feeds on, needs sometimes to be held in check. Sir Philip Sidney recognizes this attractive power of narrative when in his *Defense of Poetry* he tells how the poet "cometh unto you with a tale which holdeth children

from play and old men from the chimney corner." One may sometimes see little children, in the sulks, and stubbornly unwilling to be brought out of them, stuff their fingers in their ears when a story is begun, knowing well that if they hear the opening words of it they cannot hold out against its charm.

This magnetic and compelling power of narrative is due to two principal causes, both growing out of the fact that narrative is the representation of action. In the first place, action of almost any kind appeals strongly to our curiosity. When we are watching an action taking place before us we are always curious to know what is to happen next. "We love," says Dr. Johnson, "to expect, and when expectation is disappointed or gratified we want to be again expecting." In narrative, since the action is continually going on, there is, until the end is reached, always something to expect. The second cause of interest is found in the persons who appear in the action of the narrative. By acting these persons reveal their characters to us. As they pass before us we see into their minds and read their thoughts and motives. This discovery of traits of character is a never-failing source of pleasure. It is like making new and interesting acquaintances at each turn of the leaf.

These two sources of interest, action and character, are used by all writers of narrative, some depending almost wholly upon the former, some almost wholly upon the latter, for their success. The best writers, however, combine the two, revealing to us in the actions of their personages striking traits of character, but enhancing our interest in the personages by making the characteristics appear as the

result of amusing or serious or terrible situations in which the actors are involved.

65.

Assignments.

(a) Recall a story in which the interest arises mainly from the action. Recall another in which the chief interest is in the characters.

(b) What would you say of the *Last of the Mohicans*? is the main interest in the events or in the characters? What of *Tom Brown's School Days*? of *Rip Van Winkle*? of the *Tale of Two Cities*? of the *Vicar of Wakefield*? of *Pickwick Papers*? of the *Lady of the Lake*? of Homer's *Iliad* and *Odyssey*?

(c) Cite some passages from *Julius Caesar*, or *Macbeth*, or *Merchant of Venice*, to show upon what Shakespeare depends in arousing the reader's interest.

(d) How is expectation aroused in the following narrative? How is it gratified? Is the interest greater in the action or in the revelation of character?

On the afternoon of the 14th of June, 1727, two horsemen might have been perceived galloping along the road from Chelsea to Richmond. The foremost, cased in the jack-boots of the period, was a broad-faced, jolly-looking, and very corpulent cavalier; but, by the manner in which he urged his horse, you might see that he was a bold as well as a skilful rider. Indeed, no man loved sport better; and in the hunting fields of Norfolk no squire rode more boldly after the fox, or cheered Ringwood or Sweettips more lustily than he who now thundered over the Richmond road.

He speedily reached Richmond Lodge, and asked to see the owner of the mansion. The mistress of the house and her ladies, to whom our friend was admitted, said he could not be introduced to the master, however pressing the business might be. The master was asleep after his dinner; he always slept after his dinner: and woe be to the person

who interrupted him ! Nevertheless, our stout friend of the jack-boots put the affrighted ladies aside, opened the forbidden door of the bedroom, wherein upon the bed lay a little gentleman ; and here the eager messenger knelt down in his jack-boots.

He on the bed started up ; and with many oaths and a strong German accent asked who was there, and who dared to disturb him ?

“ I am Sir Robert Walpole,” said the messenger. The awakened sleeper hated Sir Robert Walpole. “ I have the honor to announce to your Majesty that your royal father, King George I., died at Osnaburg on Saturday last, the 10th instant.”

“ Dat is one big lie ! ” roared out his sacred Majesty King George II. But Sir Robert Walpole stated the fact, and from that day until three-and-thirty years after, George, the second of the name, ruled over England.

—THACKERAY: *The Four Georges*.

66. Simple Incident. — The narrative may be very simple or it may be decidedly complex. The simplest kind of action will suffice for a highly interesting narrative if the writer only knows how to use it. A skilful teller of stories will content himself with those familiar, homely incidents which the Vicar of Wakefield called “ migrations from the blue bed to the brown ” ; and yet, by giving life and movement to his narrative, he will hold the interest of his readers from the beginning to the end. In the *Confession of a Housebreaker*, for example, Miss Sarah Orne Jewett makes a pleasing story out of the simple fact that once on a summer morning she got up at three o’clock, walked about the garden, and went to bed again. Lowell, in the passage quoted on page 85, has constructed a narrative out of

the doings of a pair of yellow-birds who are trying to build a nest. The stories of Mr. Ernest Seton-Thompson, the animal studies of Miss Mary E. Wilkins, and the charming anecdotes of Miss Repplier about the cat, show how the seemingly trivial actions of animals, wild or tame, may be worked up into fascinating stories.

The requisites of simple narrative are those of all good prose composition. The narrative must have unity, sequence, and climax; that is to say, it must be all about one subject, the various happenings must follow one after another in some regular order and be closely connected together, and the story must increase in interest from the beginning to the end.

67.

Assignments.

(a) The following will perhaps suggest to you some similar experience which you have had. Tell the story in the form of a letter, written to a friend who is interested in such things. A simple, straightforward manner of writing is most likely to be convincing.

A very odd accident this year [1652] befell me, for being come about a law suit to London and lying in a lodging with my door fast locked, (and by reason of the great heat that summer, all the side curtains being flung atop of the tester of my bed), I, waking in the morning about eight o'clock, and turning myself with intent to rise, plainly saw, within a yard of my bedside, a thing all white like a standing sheet, with a knot atop of it, about four or five feet high, which I considered a good while, and did raise myself up in my bed to view the better. At last I thrust out both my hands to catch hold of it, but, in a moment, like a shadow, it slid to the foot of the bed, out of which I, leaping after it, could see it no more. The little belief I ever had in things of this

nature made me the more concerned, and doubting lest something might have happened to my wife, I rid home that day to Petworth in Sussex, where I had left her with her father, the Earl of Northumberland, and as I was going upstairs to her chamber, I met one of my footmen, who told me that he was coming to me with a packet of letters, the which I having taken from him went to my wife, who I found in good health, being in company with Lady Essex, her sister, and another gentlewoman, one Mrs. Ramsey. And, after the first salutation, they all asked me what made me to come home so much sooner than I intended. Whereupon I told them what had happened to me that morning; which they all wondering at desired me to open and read the letter that I had taken from the footman, which I immediately did, and read my wife's letter to me aloud, wherein she desired my speedy returning as fearing that some ill would happen to me, because that morning she had seen a thing all in white, with a black face, standing by her bedside, which had frightened her so much as to make her shriek out so loud that her woman came running into her room. I confess this seemed very strange for by examining all particulars we found that the same day, the same hour, and (as near as can be computed) the same minute, all that had happened to me had befallen her, being forty miles asunder. The Lady Essex and Mrs. Ramsey are witnesses to both our relations.

— *Letters of Philip, 2nd Earl of Chesterfield*, p. 11.

(b) Make an outline of the following narrative. Is the order of the incidents good? Is the story all about one thing? Are the incidents closely connected? Write a story of your own about some similar accident that has come to your knowledge.

The months of January and February, in the year 1774, were remarkable for great melting snows and vast gluts of rain; so that by the end of the latter month the land-springs,

or lavants, began to prevail and to be near as high as in the memorable winter of 1764. The beginning of March also went on in the same tenor; when, in the night between the 8th and 9th of that month, a considerable part of the great woody hanger at Hawkley was torn from its place, and fell down, leaving a high free-stone cliff naked and bare, and resembling the steep side of a chalk-pit. It appears that this huge fragment, being perhaps sapped and undermined by waters, foundered, and was engulfed, going down in a perpendicular direction; for a gate which stood in the field, on the top of the hill, after sinking with its posts for thirty or forty feet, remained in so true and upright a position as to open and shut with great exactness, just as in its first situation. Several oaks also are still standing, and in a state of vegetation, after taking the same desperate leap. That great part of this prodigious mass was absorbed in some gulf below, is plain also from the inclining ground at the bottom of the hill, which is free and unincumbered; but would have been buried in heaps of rubbish, had the fragment parted and fallen forward. About a hundred yards from the foot of this hanging coppice stood a cottage by the side of a lane; and two hundred yards lower, on the other side of the lane, was a farmhouse, in which lived a laborer and his family; and just by, a stout new barn. The cottage was inhabited by an old woman, and her son, and his wife. These people in the evening, which was very dark and tempestuous, observed that the brick floors of their kitchens began to heave and part; and that the walls seemed to open, and the roofs to crack; but they all agree that no tremor of the ground, indicating an earthquake, was ever felt; only that the wind continued to make a most tremendous roaring in the woods and hangers. The miserable inhabitants, not daring to go to bed, remained in the utmost solicitude and confusion, expecting every moment to be buried under the

ruins of their shattered edifices. When daylight came they were at leisure to contemplate the devastations of the night; they then found that a deep rift, or chasm, had opened under their houses, and torn them, as it were, in two; and that one end of the barn had suffered in a similar manner: that a pond near the cottage had undergone a strange reverse, becoming deep at the shallow end, and so *vice versa*; that many large oaks were removed out of their perpendicular, some thrown down, and some fallen into the heads of neighboring trees; and that a gate was thrust forward, with its hedge, full six feet, so as to require a new track to be made to it. From the foot of the cliff the general course of the ground, which is pasture, inclines in a moderate descent for half a mile, and is interspersed with some hillocks, which were rifted, in every direction, as well towards the great woody hanger as from it. In the first pasture the deep clefts began; and running across the lane, and under the buildings, made such vast shelves that the road was impassable for some time; and so over to an arable field on the other side, which was strangely torn and disordered. The second pasture-field, being more soft and springy, was protruded forward without many fissures in the turf, which was raised in long ridges resembling graves, lying at right angles to the motion. At the bottom of this enclosure the soil and turf rose many feet against the bodies of some oaks that obstructed their farther course, and terminated this awful commotion.

— WHITE: *The Natural History of Selborne*, Letter xlv.

68. Complex Narrative. — Although, as we have seen, the most simple kind of action may suffice for an interesting narrative, yet, speaking generally, the interest may be enhanced by giving to the narrative a more complicated character. This may be accomplished by

introducing into the action some obstacle to its further progress, or, what amounts to the same thing, by setting two opposing forces at work. The action then takes on the form of a struggle, combat, or chase. Consider one or two simple illustrations. Let us suppose that a mason is engaged in laying the last course of brick at the top of a tall chimney. It is after six o'clock and the workman is hungry, but he wishes to finish the course before he stops. So he continues to work. At last the final brick is in place. He throws down his trowel, puts on his coat, descends the scaffold to the ground, and goes to supper. These are incidents of a simple kind which a skilful writer of narrative might weave into a pleasing though not very exciting story. Now let us see if by introducing some obstacle we cannot increase the interest. Let us suppose that a high wind has been blowing all day. The workman, as he is placing the last brick, hears a crash and the sound of falling timbers. He looks over the side of the chimney and discovers to his dismay that the whole structure of the scaffolding, weakened at some point by the buffetings of the wind, has fallen to the ground. There he is, two hundred feet in the air, supperless, with nightfall coming on and no means of getting down or even of attracting the attention of his fellows. Here, it is obvious, is material for an exciting story. Or, to take an example of a different kind, suppose the case of a boy who walks home through a lonely path in the woods without meeting anything except a couple of squirrels; and suppose again the case of the same boy, who midway of the path encounters a ferocious bear. In both the story of the workman and the story of the boy the introduction of

the obstacle—to the descent of the workman in one case, to the further progress of the boy in the other—brings about a situation of an interesting and exciting kind. Our curiosity is strongly aroused to know what is going to happen next, and we wonder what the outcome will be.

A narrative in which an obstacle is interposed to interrupt the free action of the chief character or characters of the story, and thus to complicate the incidents, is said to have *plot*. The clash between the character and the obstacle, or between the two opposing forces, is called the *collision*. The attitude of strained expectancy with which we await the outcome of the struggle is termed *suspense*.

Every story which has plot, or complication of incidents, may thus be said to consist of two principal elements: (1) an actor, or a set of actors, who are trying to carry out some purpose; and (2) an obstacle, consisting of things or persons, which opposes, either passively or actively, this purpose. Since the action goes on in a particular place or in particular places, we may add to the foregoing (3) the element of the *setting* or *surroundings* of the story.

In the following narrative the two opposing characters are the Master and Mr. Henry. Either one may be considered as the chief character, to which the other is the obstacle. The plot arises from the collision between these two characters, the collision in this case taking the form of a duel. As we watch the combat our suspense increases steadily until the fall of the Master, when it reaches its highest point. The setting is indicated in the second, third, and seventh sentences,

—“a windless stricture of frost,” “the blackness,” “the frozen path,” “the frosted trees.”

I took up the candlestick and went before them, steps that I would give my hand to recall; but a coward is a slave at the best; and even as I went, my teeth smote each other in my mouth. It was as he had said, there was no breath stirring; a windless stricture of frost had bound the air; and as we went forth in the shine of the candles, the blackness was like a roof over our heads. Never a word was said, there was never a sound but the creaking of our steps along the frozen path. The cold of the night fell about me like a bucket of water; I shook as I went with more than terror; but my companions, bare-headed like myself and fresh from the warm hall, appeared not even conscious of the change.

“Here is the place,” said the Master. “Set down the candles.”

I did as he bid me, and presently the flames went up as steady as in a chamber in the midst of the frosted trees, and I beheld these two brothers take their places.

“The light is something in my eyes,” said the Master.

“I will give you every advantage,” replied Mr. Henry, shifting his ground, “for I think you are about to die.” He spoke rather sadly than otherwise, yet there was a ring in his voice.

“Henry Durie,” said the Master, “two words before I begin. You are a fencer, you can hold a foil; you little know what a change it makes to hold a sword! And by that I know you are to fall. But see how strong is my situation! If you fall I shift out of this country to where my money is before me. If I fall, where are you? My father, your wife who is in love with me—as you very well know—your child even who prefers me to yourself:—how will those avenge me! Had you thought of that, dear

Henry?" He looked at his brother with a smile; then made a fencing-room salute.

Never a word said Mr. Henry, but saluted too, and the swords rang together.

I am no judge of the play, my head besides was gone with cold, and fear, and horror; but it seems that Mr. Henry took and kept the upper hand from the engagement, crowding in upon his foe with a contained and glowing fury. Nearer and nearer he crept upon the man till, of a sudden, the Master leaped back with a little sobbing oath; and I believe the movement brought the light once more against his eyes. To it they went again, on the fresh ground; but now methought closer, Mr. Henry pressing more outrageously, the Master beyond doubt with shaken confidence. For it is beyond doubt he now recognized himself for lost, and had some taste of the cold agony of fear; or he had never attempted the foul stroke. I cannot say I followed it, my untrained eye was never quick enough to seize details, but it appears he caught his brother's blade with his left hand, a practice not permitted. Certainly Mr. Henry only saved himself by leaping on one side; as certainly the Master, lunging in the air, stumbled on his knee, and before he could move the sword was through his body.

I cried out with a stifled scream, and ran in; but the body was already fallen to the ground, where it writhed a moment like a trodden worm, and then lay motionless.

— STEVENSON: *Master of Ballantrae*, pp. 137-9.

69.

Assignments.

(a) Introduce into the following simple narrative some obstacle that will create suspense and plot-interest.

Here I live with tolerable content: perhaps with as much as most people arrive at, and what if one were properly

grateful one would perhaps call perfect happiness. Here is a glorious sunshiny day: all the morning I read about Nero in Tacitus, lying at full length on a bench in the garden: a nightingale singing, and some red anemones eying the sun manfully not far off. A funny mixture all this: Nero, and the delicacy of Spring: all very human, however. Then at half past one lunch on Cambridge cream cheese: then a ride over hill and dale: then spudding up some weeds from the grass: and then coming in, I sit down to write to you, my sister winding red worsted from the back of a chair, and the most delightful little girl in the world chattering incessantly. So runs the world away.

(b) Supply some fitting obstacle for each of the following narrative subjects:—

1. A little journey in an automobile. 2. Going for the mail. 3. How we put up our telephone line. 4. A visit to cousin Frank's. 5. A night in a haunted house. 6. How I borrowed ten dollars. 7. Tacking round the Point. 8. Dressing for the party.

70. Kinds of Obstacle.—The obstacle to the action of the chief character may be of many different kinds. It may be some physical thing, like a high stone wall, which bars the progress of an escaping prisoner, or a head wind, which, to the distress of two long-parted souls, delays a homeward-bound ship. It may be an animal, like the lion in Christian's path or the dragon in Siegfried's. It may be another person, or a group of persons, who by malice or by chance thwart the desires of the hero. Finally, it may be simply a conviction in the mind of the actor himself which fights against his own bad impulses and hinders him from pursuing the path he had hastily chosen. The inward struggles

of the hero in chapters XV and XVI of *Tom Brown at Oxford* are directed against an obstacle of this latter kind. The obstacle sometimes means more than appears on the surface. It may represent hidden laws and forces. For example, a fallen tree pinning a woodman to the ground represents a natural force. The woodman is fighting, not the tree but the law of gravitation. An outlaw surrounded by a sheriff's posse is fighting not merely a company of men, but the law of the land.

71.

Assignments.

(a) What is the character of the obstacle in Longfellow's *Evangeline*? in Scott's *Lady of the Lake*? in Hale's *Man Without a Country*? in Stevenson's *Treasure Island*? in Shakespeare's *Julius Cæsar*?

(b) Pick out three of the narratives in this book and determine the nature of the obstacle in each one.

72. Development of the Plot.—Aristotle, writing more than two thousand years ago, laid down the principle that a plot should have a beginning, a middle, and an end. He meant that it should begin in a natural and effective way, should grow in interest up to a certain point (usually somewhat beyond the middle), and should come to a fitting conclusion. It will be helpful to consider these three parts, or stages, of the narrative in turn.

In the first part of the narrative the characters are introduced, the place in which the action goes on is named and perhaps described, and the action itself is set going. It is well to begin the action at once,—with the opening sentence if possible. The characters

and the setting should be brought in as the action goes on and by means of the action. The narrative quoted under § 64 (*d*) above illustrates well a beginning of this kind. A beginning which prefaces the action by an elaborate description of the characters and the setting is usually tedious, and always less effective than it should be.

After the characters and the setting have been introduced the obstacle usually appears. Then begins the clash of the opposing forces, which may take a variety of forms, according to the character of the chief actor and the nature of the obstacle. When the actor encounters the obstacle his first impulse, if he is a man of spirit, is to overcome it. He tries to break it down or to destroy it or to move it out of his path. Failing in this, he attempts to get over or around it. These endeavors result in the incidents of the story.

As the struggle goes on the interest grows more and more intense until it reaches its highest point, or, as it is sometimes termed, its *climax*. The actor puts forth his utmost endeavors. The reader waits with breathless expectancy. Something happens—the most momentous thing in the story. The tension is then released, and the story, if it does not end at the climax, goes on to a fitting conclusion. Thus, in the following account of the battle of Dunbar the collision seems to reach its highest point in the words “with a shock like tornado tempests.”

And so the soldiers stand to their arms, or lie within instant reach of their arms, all night; being upon an engagement very difficult indeed. The night is wild and wet;—2d of September means 12th by our calendar: the Har-

vest Moon wades deep among clouds of sleet and hail. Whoever has a heart for prayer, let him pray now, for the wrestle of death is at hand. Pray,—and withal keep his powder dry! And be ready for extremities, and quit himself like a man!—Thus they passed the night; making that Dunbar Peninsula and Brock Rivulet long memorable to me. We English have some tents; the Scots have none. The hoarse sea moans bodeful, swinging low and heavy against these whinstone bays;—the sea and the tempests are abroad, all else asleep but we,—and there is One that rides on the wings of the wind. . . .

And now is the hour when the attack should be, and no Lambert is yet here, he is ordering the line far to the right yet; and Oliver occasionally, in Hodgson's hearing, is impatient for him. The Scots too, on this wing, are awake; thinking to surprise us; there is their trumpet sounding, we heard it once; and Lambert, who was to lead the attack, is not here. The Lord General is impatient;—behold Lambert at last! The trumpets peal, shattering with fierce clangor Night's silence; the cannons awaken all along the Line: "The Lord of Hosts!" "The Lord of Hosts!" On, my brave ones; on!—

The dispute 'on this right wing was hot and stiff, for three-quarters of an hour.' Plenty of fire, from field-pieces, snaphances, matchlocks, entertains the Scotch main-battle across the Brock;—poor stiffened men, roused from the corn-shocks with their matches all out! But here on the right, their horse, 'with lances in the front rank,' charge desperately; drive us back across the hollow of the Rivulet;—back a little; but the Lord gives us courage, and we storm home again, horse and foot, upon them, with a shock like tornado tempests; break them, beat them, drive them all adrift. 'Some fled towards Copperspath, but most across their own foot.' Their own poor foot, whose matches

were hardly well alight yet! Poor men, it was a terrible awakening for them: field-pieces and charge of foot across the Brocksburn; and now here is their own horse in mad panic trampling them to death. Above Three-thousand killed upon the place: 'I never saw such a charge of foot and horse,' says one; nor did I. Oliver was still near to Yorkshire Hodgson when the shock succeeded; Hodgson heard him say, "They run! I profess they run!" And over St. Abb's Head and the German Ocean just then burst the first gleam of the level Sun upon us, 'and I heard Nol say, in the words of the Psalmist, "Let God arise, let His enemies be scattered."'

—CARLYLE: *Oliver Cromwell*, Vol. I, p. 465.

A narrative may close in several different ways. The chief actor, after a struggle with the obstacle, may succeed in overcoming it and go on his way rejoicing. In that case we have a cheerful conclusion. Or he may struggle with it and be overcome by it and die. In that case we have a painful conclusion. Sometimes it appears in the course of the story that the chief character is himself responsible for the obstacle. With his own hand, however unwittingly, he put it there. He dug the pit into which he himself falls. The trap he set for some one else catches him. Some slight defect in his character, or the indulgence of some whim, turns out to be an obstacle to the fulfilment of his dearest hopes. Then, if the end is the death or ruin of the hero, we have what is called a tragic ending.

In a well-constructed plot there is but one main line of incidents. Along this track the action presses right forward to its goal,—the climax. Minor incidents there may be in abundance, but upon examination they

will be found to be so used as to contribute in some way to the forward movement of the main action. The incidents of this action are closely bound together. Each one, after the first, grows naturally out of the incident that precedes it, and each one except the last grows naturally into the incident that follows it. The test of a good plot was stated by Aristotle in the following words, and no one since his time has improved upon it: "The plot," says Aristotle, "being a representation of action, must be the representation of one complete action, and the parts of the action must be so arranged that if any be transposed or removed the whole will be broken up and disturbed; for what proves nothing by its insertion or omission is no part of the whole."

73.

— Assignments.

(a) Compare the following narratives. What differences do you notice in the arrangement of the incidents? In the beginnings? At what point does the interest seem to be greatest? What is the character of the conclusion?

1. In conclusion of this part of my subject, I will describe a single combat of a very terrible nature I once witnessed between two little spiders belonging to the same species. One had a small web against a wall, and of this web the other coveted possession. After vainly trying by a series of strategic movements to drive out the lawful owner, it rushed on to the web, and the two envenomed little duelists closed in mortal combat. They did nothing so vulgar and natural as to make use of their falces, and never once actually touched each other, but the fight was none the less deadly. Rapidly revolving about, or leaping over, or passing under, each other, each endeavored to impede or entangle his adversary, and the dexterity with which each avoided

the cunningly thrown snare, trying at the same time to entangle its opponent, was wonderful to see. At length, after this equal battle had raged for some time, one of the combatants made some fatal mistake, and for a moment there occurred a break in his motions; instantly the other perceived his advantage, and began leaping backward and forward over across his struggling adversary with such rapidity as to confuse the sight, producing the appearance of two spiders attacking a third one lying between them. He then changed his tactics, and began revolving round and round his prisoner, and very soon the poor vanquished wretch—the aggressor, let us hope, in the interests of justice—was closely wrapped in a silvery cocoon, which, unlike the cocoon the caterpillar weaves for itself, was also its winding-sheet. — HUDSON: *The Naturalist in La Plata*, p. 193.

2. The first interest was attracted toward the combat of Niger with Sporus; for this species of contest, from the fatal result which usually attended it, and from the great science it required in either antagonist, was always peculiarly inviting to the spectators.

They stood at a considerable distance from each other. The singular helmet which Sporus wore (the visor of which was down) concealed his face; but the features of Niger attracted a fearful and universal interest from their compressed and vigilant ferocity. Thus they stood for some moments, each eying each, until Sporus began slowly and with great caution to advance, holding his sword pointed, like a modern fencer's, at the breast of his foe. Niger retreated as his antagonist advanced, gathering up his net with his right hand, and never taking his small glittering eyes from the movements of the swordsman. Suddenly, when Sporus had approached nearly at arm's length, the retiarius threw himself forward, and cast his net. A quick inflection

of body saved the gladiator from the deadly snare. He uttered a sharp cry of joy and rage, and rushed upon Niger; but Niger had already drawn in his net, thrown it across his shoulders, and now fled round the lists with a swiftness which the persecutor in vain endeavored to excel. The people laughed and shouted aloud, to see the ineffectual efforts of the broad-shouldered gladiator to overtake the flying giant.

"A Sporus! a Sporus!" shouted the populace, as Niger, having now suddenly paused, had again cast his net, and again unsuccessfully. He had not retreated this time with sufficient agility,—the sword of Sporus had inflicted a severe wound upon his right leg; and, incapacitated to fly, he was pressed hard by the fierce swordsman. His great height and length of arm still continued, however, to give him no despicable advantages; and steadily keeping his trident at the front of his foe, he repelled him successfully for several minutes. Sporus now tried, by great rapidity of evolution, to get round his antagonist, who necessarily moved with pain and slowness. In so doing, he lost his caution,—he advanced too near to the giant,—raised his arm to strike, and received the three points of the fatal spear full in his breast! He sank on his knee. In a moment more the deadly net was cast over him, he struggled against its meshes in vain. Again,—again,—again he writhed mutely beneath the fresh strokes of the trident! His blood flowed fast through the net and redly over the sand! He lowered his arms in acknowledgment of defeat.

—BULWER: *Last Days of Pompeii*, Book V, chap ii.

(b) Analyze the following narrative, pointing out (1) the elements of the story, that is, the opposing forces, and the setting; (2) the nature of the obstacle; (3) the character of the beginning; (4) the means of exciting suspense; (5) the point of highest interest; (6) the nature of the conclusion. Then taking it up sentence

by sentence, show how each part of the narrative contributes to the development of the plot. See whether any of the sentences can be taken out or transposed without disturbing the unity and sequence of the whole.

1. On topping some rising ground we again sighted antelope. 2. The hood was then slipped from the chetah's head. 3. He saw the animals at once; his body quivered all over with excitement, the tail straightened, and the hackles on his shoulders stood erect, while his eyes gleamed, and he strained at the cord, which was held short. 4. In a second it was unfastened, there was a yellow streak in the air, and the chetah was crouching low some yards away. 5. In this position, and taking advantage of a certain unevenness of the ground which gave him cover, he stealthily crept forward toward a buck that was feeding some distance away from the others. 6. Suddenly this antelope saw or scented his enemy, for he was off like the wind. 7. He was, however, too late; the chetah had been too quick for him. 8. All there was to be seen was a flash, as the supreme rush was made. 9. This movement of the chetah is said to be, for the time it lasts, the quickest thing in the animal world, far surpassing the speed of a race-horse. 10. Certainly it surprised all of us, who were intently watching the details of the scene being enacted in our view. 11. The pace was so marvellously great that the chetah actually sprang past the buck, although by this time the terrified animal was fairly stretched out at panic speed. 12. This overshooting the mark by the chetah had the effect of driving the antelope, which swerved off immediately from his line, into running round in a circle, with the chetah on the outside. 13. The tongas were then galloped up, and the excitement of the occupants can scarcely be described. 14. In my eagerness to see the finish, I jumped off and took to running, but the hunt was soon over, for before I could get

quite up, the chetah got close to the buck, and with a spring at his haunches, brought him to the ground. 15. The leopard then suddenly released his hold, and sprang at his victim's throat, throwing his prey over on its back, where it was held when we arrived on the spot. — *Century*, 47 : 574.

(c) The following story, by a high-school pupil, is told in a rather bungling fashion. Reconstruct it with special reference to unity of plot. Add such incidents as are necessary and invent an appropriate conclusion. The characters are shadowy; make them real. Arrange the particulars of the narrative in such a way as to secure a natural and logical sequence.

ONE BOY'S LUCK.

A certain fine city residence contained an attic, in one corner of which a small room had been boxed off. J. Donald Hobbes, a boy of fifteen, was the tenant and lord of this attic.

One day he chanced upon a book, the genealogy of the Donald family, while rummaging in his domain. His mother had been a Donald. He pored over the book curiously, found his mother's name, also his employer's. Then a thought struck him. With ardor he traced the two lines of descent, and made the discovery that he, the poor errand boy, was second cousin to the young Donalds of the mansion. At supper with the cook that evening, he disclosed the new-found fact, probably with the secret hope that she would tell the Donalds that he was "blood of their blood." When she did so, Mrs. Donald expressed the hope that "she wouldn't go and tell everybody that the little beggar had any connection with *them*, the Donalds of Donald Avenue."

But fortune was in store for young Hobbes in a different quarter. A benevolent gentleman had noticed the bright-faced boy, and upon learning of his circumstances took him into his home.

74. The Point of the Story. — Every good narrative has a “point,” or central idea, which is its reason for coming into existence and its excuse for being told at all. Sometimes the point is obvious, as in the fable, where it takes the form of a moral plainly stated at the close. But in most cases the point is not stated; the reader is left to draw it out as best he can from the incidents of the narrative. In still other cases the writer takes pains to conceal the point of his story because he fears that too plain an exhibition of it will check the reader’s interest.

75.

Assignments.

(a) What is the point of the following story of the Man and the Good People? State it in a single brief sentence.

Alan was the first to come round. He rose, went to the border of the wood, peered out a little, and then returned and sat down.

“Well,” said he, “yon was a hot burst, David.”

I said nothing, nor so much as lifted my face. I had seen murder done, and a great, ruddy, jovial gentleman struck out of life in a moment; the pity of that sight was still sore within me, and yet that was but a part of my concern. Here was murder done upon the man Alan hated; here was Alan skulking in the trees and running from the troops; and whether his was the hand that fired or only the head that ordered, signified but little. By my way of it, my only friend in that wild country was blood-guilty in the first degree; I held him in horror; I could not look upon his face; I would have rather lain alone in the rain on my cold isle, than in that warm wood beside a murderer.

“Are ye still wearied?” he asked again.

“No,” said I, still with my face in the bracken; “no, I am not wearied now, and I can speak. You and me must

twine," I said. "I liked you very well, Alan; but your ways are not mine, and they're not God's; and the short and the long of it is just that we must twine."

"I will hardly twine from ye, David, without some kind of reason for the same," said Alan gravely. "If ye ken anything against my reputation, it's the least thing that ye should do, for old acquaintance sake, to let me hear the name of it; and if ye have only taken a distaste to my society, it will be proper for me to judge if I'm insulted."

"Alan," said I, "what is the sense of this? Ye ken very well yon Campbell-man lies in his blood upon the road."

He was silent for a little; then, says he, "Did ever ye hear tell of the story of the Man and the Good People?"—by which he meant the fairies.

"No," said I, "nor do I want to hear it."

"With your permission, Mr. Balfour, I will tell it you, whatever," says Alan. "The man, ye should ken, was cast upon a rock in the sea, where it appears the Good People were in use to come and rest as they went through Ireland. The name of this rock is called the Skerryvore, and it's not far from where we suffered shipwreck. Well, it seems the man cried so sore, if he could just see his little bairn before he died! that at last the king of the Good People took peety on him, and sent one flying that brought back the bairn in a poke¹ and laid it down beside the man where he lay sleeping. So when the man woke, there was a poke beside him and something into the inside of it that moved. Well, it seems he was one of those gentry that think aye the worst of things; and for greater security, he stuck his dirk throughout that poke before he opened it, and there was his bairn dead. I am thinking to myself, Mr. Balfour, that you and the man are very much alike."

—R. L. STEVENSON: *Kidnapped*, chap. xviii.

¹ Bag.

76. Character and Plot. — Not less interesting, some would say more interesting, than the suspense of the plot is the revelation of striking traits of character. The insides of men's minds are hidden from us. Their words give us but a faint idea of their real thoughts and feelings and motives. We are always eager to probe the mystery. Now comes the novelist, a Thackeray or a George Eliot, and with a stroke lays bare the inmost recesses of his hero's mind. The effect is startling. It is like looking into the depths of the sea and finding there unsuspected beauties and horrors.

Certain characters lend themselves more readily to the purposes of plot construction than do other characters. Certain qualities of mind bring people into conflict with their fellowmen. For example, a cautious, unambitious man with all his wits about him will manage to slip through the world and into his grave without a single adventure ; but a highly ambitious, impulsive, mettlesome person, with some striking defects of character, will make out of life one long Donnybrook Fair. A good illustration of this latter type of character is seen in Alan Breck, the friend of David Balfour, in Stevenson's *Kidnapped*. No matter what company he is in, he is always on the verge of a quarrel.

The springs and impulses to action on the part of the characters are known as their motives. It is important that the motives and the acts should coincide. If the character does something without reason, we say that a motive is lacking. For example, to make one character say something funny just because you happen to think of something funny that you want to put into the story ; to make another commit a crime just because you want

a crime committed in that part of the story, is to disregard the motives. Sometimes, however, the motives are concealed throughout the course of the narrative, and come to light only at the close. This is illustrated in a rather amusing way by the following selection:—

Mr. W. H. Hudson writes agreeably in *Longman's of Selborne Revisited*, and tells incidentally an owl story which Gilbert White himself need not have shamed to own. Mr. Hudson, verifying an admiration of the author of *Selborne*, went out at dusk to see Alton Church. A shower came as he stood in the churchyard.

“By and by a vague figure appeared out of the clouds, travelling against the wind towards the spire, and looking more like a ragged piece of newspaper whirled about the heavens than any living thing. It was a white owl, and after watching him for some time I came to the conclusion that he was trying to get to the vane on the spire. A very idle ambition it seemed, for although he succeeded again and again in getting to within a few yards of the point aimed at, he was on each occasion struck by a fresh violent gust and driven back to a great distance, often quite out of sight in the gloom. But presently he would reappear, still struggling to reach the vane. A crazy bird! but I could not help admiring his pluck, and greatly wondered what his secret motive in aiming at that windy perch could be. And at last, after so many defeats, he succeeded, and grasped the metal cross-bar with his crooked talons. The wind, with all its fury, could not tear him from it, and after a little flapping he was able to pull himself up; and then, bending down, he deliberately wiped his beak on the bar and flew away! This, then, had been his powerful, mysterious motive—just to wipe his beak, which he could very well

have wiped on any branch or barn roof or fence, and saved himself that tremendous labor!

“This was an extreme instance of the tyrannous effect of habit on a wild animal. Doubtless this bird had been accustomed, after devouring his first mouse, to fly to the vane, where he could rest for a few minutes, taking a general view of the place, and wipe his beak at the same time; and the habit had become so strong that he could not forego his visit even on so tempestuous an evening. His beak, if he had wiped it anywhere but on that lofty cross-bar, would have seemed not quite clean.”

77.**Assignments.**

(a) In the following narrative what are the principal traits of character of the registrar? of the registrar's mother? How are these traits brought out in the story? Can you see the registrar's face as it appeared, first, when he caught up the piece of turf, and second, when his mother rushed out of the cottage? Describe his expression at each of these junctures.

The Registrar's mother lived in the fishing-village, two miles down the coombe. Her cottage leant back against the cliff so closely, that the boys, as they followed the path above, could toss tabs of turf down her chimney: and this was her chief annoyance.

Now, it was close on the dinner-hour, and she stood in her kitchen beside a pot of stew that simmered over the wreck-wood fire.

Suddenly a great lump of earth and grass came bouncing down the chimney, striking from side to side, and soused into the pot, scattering the hot stew over the hearthstone and splashing her from head to foot.

Quick as thought, she caught up a besom and rushed around the corner of the cottage.

“You stinking young adders!” she began.

A big man stood on the slope above her.

"Mother, cuff my head, that's a dear. I couldn't help doin' it."

It was the elderly Registrar. His hat, collar, tie, and waistcoat were awry; his boots were slung on the walking-stick over his shoulder; stuck in his mouth and lit was a twist of root-fibre, such as country boys use for lack of cigars, and he himself had used, forty years before.

The old woman turned to an ash color, leant on her besom and gasped:—

"William Henry!"

"I'm not drunk, mother; been a Band of Hope these dozen years." He stepped down the slope to her and bent his head low. "Box my ears, mother, quick! You used to have a wonderful gift o' cuffin'."

"William Henry, I'm bound to do it or die."

"Then be quick about it."

Half-laughing, half-sobbing, she caught him a feeble cuff, and next instant held him close to her old breast. The Registrar disengaged himself after a minute, brushed his eyes, straightened his hat, picked up the besom, and offered her his arm. They passed into the cottage together.

(b) What traits of character are brought out most clearly in each of the following anecdotes, and by what methods? Describe the expression and appearance of the little girl when she says, "I don't believe the story about the wolf;" of William Penn and the king, when the king makes his reply; of Wendell Phillips when the slave gives his reason for remaining; of the ancient monk when he sees that the lamp has been extinguished. Find for each story a title derived from the traits of character exhibited by the actors.

1. Here is an interesting anecdote of Jacob Grimm. Some of our readers will remember that one of his prettiest tales ends with the words "whoever refuses to believe this story

owes me a thaler." One winter morning a little Jewish girl rang the doorbell and asked the servant if Herr Professor Jacob Grimm was at home. When informed that he was not, she said politely: "Will you please hand him this thaler when he returns?" The servant took the coin, glanced at it curiously, and inquired who sent it and what it was for. "I owe him the money myself," said the little girl. "Why? What for?" "Because I don't believe the story about the wolf."

2. Charles the Second once granted an audience to the courtly Quaker, William Penn, who, as was his custom, entered the royal presence with his hat on. The humorous sovereign quietly laid aside his own, which occasioned Penn's inquiry: "Friend Charles, why dost thou remove thy hat?" "It is the custom," he replied, "in this place for one person only to remain covered."

3. Before the civil war Wendell Phillips, the distinguished abolitionist, went to Charleston, and put up at a hotel. He had breakfast served in his room, and was waited upon by a slave. Mr. Phillips seized the opportunity to represent to the negro in a pathetic way that he regarded him as a man and brother, and, more than that, that he himself was an abolitionist. The negro, however, seemed more anxious about the breakfast than he was about his position in the social scale or the condition of his soul, and finally Mr. Phillips became discouraged and told him to go away, saying that he could not bear to be waited on by a slave. "You must 'scuse me, massa," said the negro; "I is 'bliged to stay here 'cause I'm 'sponsible for de silverware."

4. Mahomet made the people believe that he would call a hill to him, and from the top of it offer up his prayers for the observance of his law. The people assembled. Mahomet called the hill to come to him again and again; and

when the hill stood still he was never a whit abashed, but said, "If the hill will not come to Mahomet, Mahomet will go to the hill."

5. A certain traveller of practical mind once visited a famous shrine where a holy lamp had been kept burning for five and, as some said, for eight hundred years.

An ancient monk showed him the lamp. "Yes, noble Pilgrim," he said, "I have watched it for sixty years, and the good father who was before me, he tended it for seventy-one, so that the everlasting flame has had but two guardians in a hundred and thirty years."

"And before that?" asked the traveller.

"Before that, noble Pilgrim? Ah! we do not know. All we know, for the books show it, is that the everlasting flame has not been out for five hundred years; it is said, indeed, for eight hundred, but that is tradition. Here is a copy of the book — would his excellency like to see it?" — and the monk turned to reach down the volume.

"Never been out?" *Puff.* "Well," added the traveller reflectively, "anyway, I guess that it is out now!"

(c) Observe how the characters of Lord Dudley and Washington are brought out in the anecdotes below. Try to exhibit in an equally striking way, by means of a similar anecdote, the character of an acquaintance.

1. Lord Dudley was regular as clock-work — not only in his hours but also in his habits. He could not dine comfortably without apple-pie, which, properly made, is a wholesome and excellent dish. Dining, when Foreign Secretary, at Prince Esterhazy's — a grand dinner — he was terribly put out on finding that his favorite delicacy was wanting, and kept murmuring, pretty audibly, in his absent way, "God bless my soul, no apple-pie!"

2. When Stuart was painting Washington's portrait, he was rallied one day by the General for his slow work. The painter protested that the picture could not advance until the canvas was dry, and that there must be yet some delay. Upon arriving next morning, Stuart turned his canvas and discovered, to his great horror, that the picture was spoiled

"General," said he, "somebody has held this picture to the fire."

Washington summoned his negro valet, Sam, and demanded of him, in great indignation, who had dared to touch the portrait. The trembling Sam replied, that, chancing to overhear Washington's expression of impatience at the slowness of the work, and the response of the artist that it must be dry before he could go on, he had ventured to put the canvas before the fire. Washington, with great anger, dismissed him, and told him not to show his face again.

But the next day, after Stuart had arrived and was preparing to work, Washington rang the bell, and sent for Sam. He came in abashed and trembling. The President drew a new silver watch from his pocket, and said:—

"Come here, Sam. Take this watch, and whenever you look at it, remember that your master, in a moment of passion, said to you what he now regrets, and that he was not ashamed to confess that he had done so."

78. Other Kinds of Narrative.—The account of narrative which has been given thus far is that of the fictitious narrative. We must not overlook the fact that there are real stories as well as fictitious stories. History and biography are as important as novels. But the principles that have been laid down apply with slight modification to the writing of this kind also. The charm of history and biography arises in

large part from the fact that in them the writer shows the struggle of men with men and of men with the obstacles of life, or that he makes striking revelations of character. Selection, unity, culmination of interest, are quite as important in the true story, if it is also to be an interesting story, as in the fictitious story.

79.

Miscellaneous Assignments.

(a) To amuse a boy eleven years of age, retell the first of the stories under § 73 (a), page 276, substituting for the spiders two cowboys with lassos.

(b) Tell the story of Paul Revere's ride as Paul Revere might himself have told it to a friend the following day. In preparing for the exercise, (1) read Longfellow's poem; (2) read some good historical account; (3) trace the course of the rider on a map. Think out the plan of the story before you put pen to paper. Determine particularly (1) where you will begin; (2) how you will close; (3) the stages of the narrative. Introduce conversation if you can do so naturally. See that the narrative gathers interest as it goes on. It is well to reserve some particularly interesting incident for the closing part.

(c) Retell in your own words the following narrative from Pepys's *Diary*, adding such incidents as may be necessary to make a good story of it. For a longer account of the great fire, see other passages of the *Diary*, under date of September, 1666, and read Knight's *London*, vol. i, pp. 492-494.

Soon as dined, I and Moone away, and walked through the City, the streets full of nothing but people and horses and carts loaden with goods, ready to run over one another, and removing goods from one burned house to another. They are now removing out of Canning-streete, (which received goods in the morning) into Lumbard-streete, and further; and among others I now saw my little goldsmith, Stokes, receiving some friend's goods, whose house itself was burned the day after. We parted at Paul's; he home,

and I to Paul's Wharf, where I had appointed a boat to attend me, and took in Mr. Carcasse and his brother, whom I met in the streete, and carried them below and above bridge to and again to see the fire, which was now got further, both below and above, and no likelihood of stopping it. Met with the King and Duke of York in their barge, and with them to Queenhithe, and there called Sir Richard Browne to them. Their order was only to pull down houses apace, and so below bridge at the water-side; but little was or could be done, the fire coming upon them so fast. Good hopes there was of stopping it at the Three Cranes above, and at Buttolph's Wharf below bridge, if care be used; but the wind carries it into the City, so as we know not by the water-side what it do there. River full of lighters and boats taking in goods, and good goods swimming in the water, and only I observed that hardly one lighter in three that had the goods of a house in, but there was a pair of Virginalls in it. Having seen as much as I could now, I away to White Hall by appointment, and there walked to St. James's Parke, and there met my wife and Creed and Wood and his wife, and walked to my boat; and there upon the water again, and to the fire up and down, it still increasing and the wind great. So near the fire as we could for smoke; and all over the Thames, with one's face in the wind, you were almost burned with a shower of fire-drops. This is very true; so as houses were burned by these drops and flakes of fire, three or four, nay five or six houses, one from another. When we could endure no more upon the water, we to a little ale-house on the bank-side, over against the Three Cranes, and there staid until it was dark almost, and saw the fire grow; and, as it grew darker, appeared more and more, and in corners and upon steeples, and between churches and houses, as far as we could see up the hill of the City, in a most horrid malicious bloody flame,

not like the fine flame of an ordinary fire. Barbary and her husband away before us. We staid till, it being darkish, we saw the fire as only one entire arch of fire from this to the other side the bridge, and in a bow up the hill for an arch of above a mile long: it made me weep to see it. The churches, houses, and all on fire and flaming at once; and a horrid noise the flames made, and the cracking of houses at their ruine. So home with a sad heart, and there find everybody discoursing and lamenting the fire; and poor Tom Hater come with some few of his goods saved out of his house, which is burned upon Fish-streete Hill. I invited him to lie at my house, and did receive his goods, but was deceived in his lying there, the newes coming every moment of the growth of the fire; so as we were forced to begin to pack up our owne goods, and prepare for their removal; and did by moonshine (it being brave dry, and moonshine and warm weather) carry much of my goods into the garden, and Mr. Hater and I did remove my money and iron chests into my cellar, as thinking that the safest place. And got my bags of gold into my office, ready to carry away, and my chief papers of accounts also there, and my tallys into a box by themselves. So great was our fear, as Sir W. Batten hath carts come out of the country to fetch away his goods this night. We did put Mr. Hater, poor man, to bed a little; but he got but very little rest, so much noise being in my house, taking down of goods.

— *Diary of Samuel Pepys*, Sept. 2, 1666.

(d) Make a complete story out of the following. In doing so you must (1) invent the characters; (2) find proper names for them; (3) add such incidents and descriptions as may be needed.

“ . . . ? ” I asked, when, after some delay, the door was opened.

“ . . . , ” he replied, rather sarcastically. I had half a

notion to reply in the same spirit, but better thoughts prevailed and I said simply, “. . . .”

He looked at me sharply, and frowned.

“. . . ?” he asked, after a moment.

I was not prepared for that.

“. . . ,” I stammered, growing red. A moment more and I should have taken to my heels. He came to my relief, as I thought. Alas! I did not suspect the depths of that man’s guile.

“. . . ,” he observed, reflectively. I caught him up before he had a chance to continue.

“. . . ,” I said. And then I ought to have stopped; but my evil genius was at my elbow prompting me, and on I went.

“. . . ,” I added in a wistful tone.

“. . . ,” he suggested encouragingly.

Oh, blind that I was! I thought he meant it. I went on eagerly, fatuously.

“. . . ,” I continued, and then, to cap the climax, “. . . .” He seemed to consider.

“. . . ?” he asked, insinuatingly.

“. . . ,” I replied.

“. . . ,” he rejoined, as cool as brass. It was a knock-down blow. I fairly staggered.

“. . . ,” I managed to say at last, the prickles starting out on my skin.

He smiled—as a blue-steel monkey-wrench might have smiled.

“. . . ,” he said quietly, and closed the door, leaving me, in the wet and the dark, to the pleasant company of my thoughts.

(e) Preserving the general form of the following dialogue, supply incidents and motives which will make this commonplace conversation momentous in its significance to both speakers:—

The General. You will see that the prisoner is hanged at daybreak. By the way, have you learned his name?

The Colonel. He still refuses to disclose it.

The General. Oh, does he? Well, he doubtless wishes to spare the feelings of his relatives. It would be extremely unpleasant to read in the despatches that a brother or a son had been hanged for a spy — eh?

The Colonel. It would be horrible.

The General. But he will let the secret out before he swings. They always do. Perhaps you had better report to me after the affair is over. I am anxious to know who he is. He is not a bad-looking fellow. It struck me as I was examining him yesterday — no offence, mind — that he looked something as you did when I first met you, twenty years ago.

The Colonel. I noticed it.

The General. You did, eh? Then I was right. Well, I shall expect you before breakfast. You will need something to cheer you up.

The Colonel. I shall indeed.

The General. Good night.

(f) Account for the feeling of suspense with which one reads the following narrative. Where is the suspense greatest? Why? By what little touches does the narrator stir our feelings at certain points? What is the character of the chief actor, as you infer it from the narrative? At what points in the story is the character revealed with especial clearness?

Gerard took the iron bar and fastened it with the small rope across the large rope, and across the window. He now mounted the chest, and from the chest put his foot through the window, and sat half in and half out, with one hand on that part of the rope which was inside. In the silent night he heard his own heart beat.

The free air breathed on his face, and gave him the courage to risk what we must all lose one day — for liberty. Many dangers awaited him, but the greatest was the first — getting on to the rope outside. Gerard reflected. Finally he put himself in the attitude of a swimmer, his body to the waist being in the prison, his legs outside. Then holding the inside rope with both hands, he felt anxiously with his feet for the outside rope, and, when he had got it, he worked it in between the palms of his feet, and kept it there tight: then he uttered a short prayer, and, all the calmer for it, put his left hand on the sill and gradually wriggled out. Then he seized the iron bar, and for one fearful moment hung outside from it by his right hand, while his left hand felt for the rope down at his knees; it was too tight against the wall for his fingers to get round it higher up. The moment he had fairly grasped it, he left the bar and swiftly seized the rope with the right hand too; but in this manœuvre his body necessarily fell about a yard. A stifled cry came up from below. Gerard hung in mid air. He clenched his teeth, and nipped the rope tight with his feet and gripped it with his hands, and went down slowly hand below hand. He passed by one huge rough stone after another. He saw there was green moss on one. He looked up and he looked down. The moon shone into his prison window: it seemed very near. The fluttering figures below seemed an awful distance. It made him dizzy to look down: so he fixed his eyes steadily on the wall close to him, and went slowly down, down, down.

He passed a rusty, slimy streak on the wall: it was some ten feet long. The rope made his hands very hot. He stole another look up.

The prison window was a good way off, now.

Down — down — down — down.

The rope made his hands sore.

He looked up. The window was so distant, he ventured now to turn his eyes downward again: and there not more than thirty feet below him were Margaret and Martin, their faithful hands upstretched to catch him should he fall. He could see their eyes and their teeth shine in the moonlight. For their mouths were open, and they were breathing hard.

"Take care, Gerard! Oh, take care! Look not down."

"Fear me not," cried Gerard, joyfully, and eyed the wall, but came down faster.

In another minute his feet were at their hands. They seized him ere he touched the ground, and all three clung together in one embrace.

—CHARLES READE: *The Cloister and the Hearth*.

(g) Examine the picture by Becker (Figure 12, page 297) of Othello relating to Desdemona and Brabantio his wonderful adventures, of which he says:—

" . . . I spake of most disastrous chances,
Of moving accidents by flood and field,
Of hair-breadth scapes i' the imminent deadly breach,
Of being taken by the insolent foe
And sold to slavery, of my redemption thence
And portance in my travels' history:
Wherein of antres vast and deserts idle,
Rough quarries, rocks and hills whose heads touch
It was my hint to speak, — such was the process
And of the Cannibals that each other eat,
The Anthropophagi and men whose heads
Do grow beneath their shoulders."

Make up such a story as Othello might be telling in the scene represented, and tell it as he might have told it. On the cannibals and the misshapen men you will find some curious information in

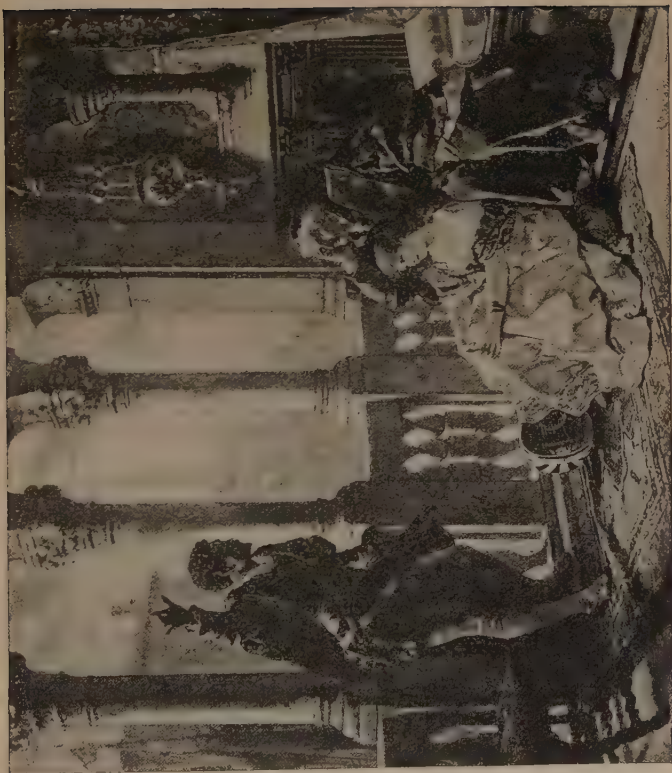


FIGURE 12.

Sir Walter Raleigh's account of his voyage to Guiana. This will show you what the people of that day were wont to accept as true. Sir John Maundeville's travels may also be consulted for the same purpose.

(h) Rewrite Captain King's story of the charge of Lee and Hampton (page 235), putting the narrative in the mouth of a Confederate cavalryman.

(i) Tell briefly the story of Troy to a child of five, observing the method indicated in the following extract from one of Browning's poems:—

My father was a scholar and knew Greek.
When I was five years old, I asked him once,
"What do you read about?"

"The siege of Troy."

"What is a siege, and what is Troy?"

Whereat

He piled up chairs and tables for a town,
Set me a-top for Priam, called our cat
—Helen, enticed away from home (he said)
By wicked Paris, who couched somewhere close
Under the footstool, being cowardly,
But whom—since she was worth the pains, poor
puss—
Towzer and Tray, — our dogs, the Atreidai, — sought
By taking Troy to get possession of
— Always when great Achilles ceased to sulk,
(My pony in the stable) — forth would prance
And put to flight Hector — our page-boy's self.

(j) Examine carefully Von Roessler's *Saved* (Figure 13, page 299). Be sure that you understand every detail of it. Then write a narrative to which the picture might be an illustration.

(k) Look at the picture entitled *Before Paris* (Figure 14, page 300). See if you can make up from it a story with the title *Surprised*.



FIGURE 13.



FIGURE 14.

(1) You may suppose that a younger brother (or sister) has found the picture on this page (Figure 15) in an old illustrated magazine, of which some of the leaves are badly torn. The lower part of the picture is missing. The child has brought the magazine to you and asked you to tell him a story about this picture.



FIGURE 15.

In order to do so you must first supply the missing part. The characters that are visible appear to be looking anxiously at some object lying before them. What do you think it is? When you have filled the picture out in imagination — on paper, too, if you wish, and can — you are to make up a story to which the picture might be an illustration.

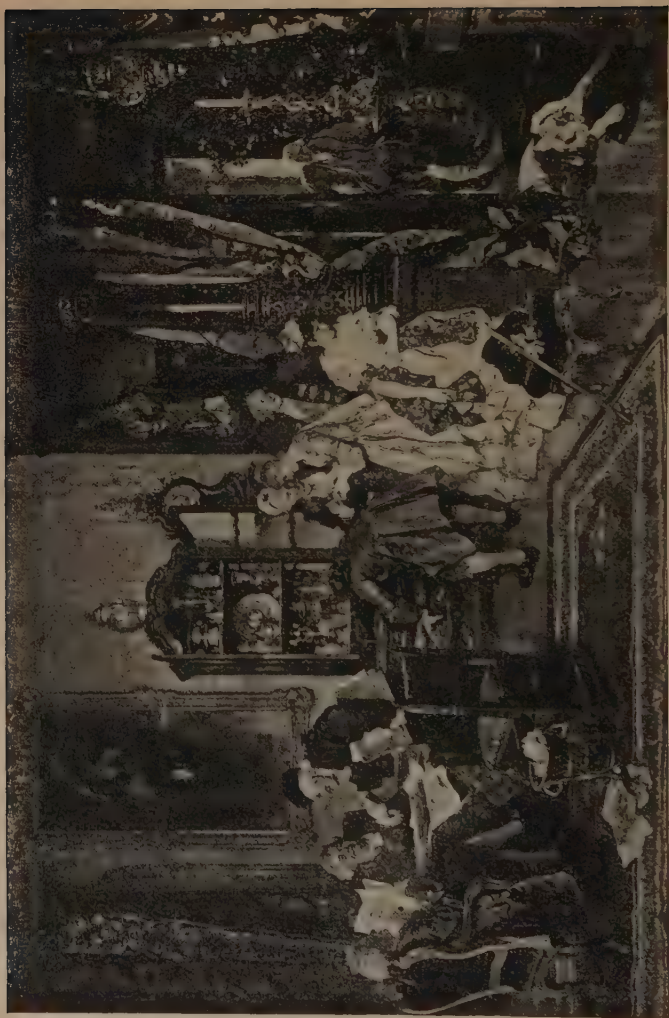


FIGURE 16.

(m) Make up a story that will account for the sadness of Antonio in the opening scene of the *Merchant of Venice*. Let Antonio relate the story to Bassanio.

(n) Retell the story of the tournament in Sir Walter Scott's *Ivanhoe*. Throw the narrative into the form of a letter from Rowena to one of her friends.

(o) Write the story suggested by Détaillé's *L'Alerte* (Figure 3, page 234). Perhaps the following outline will be helpful: (1) The scout receives orders from the general; (2) he sets out on his perilous mission; (3) he discovers the enemy and is himself discovered; (4) the pursuit; (5) the scout's trick; (6) the alarm in the village; (7) the fight; (8) the scout reports at headquarters. Study the picture carefully for the time of day, the season of the year, and the state of the weather. Imagine the conversation between the scout and the officers at the door of the tavern. Think how a man would speak who had been riding for his life and knew that a body of the enemy was following close upon his heels. Think also what the officers would say and do when they heard the news. If you are not sure about the words in which the scout would make his report and the orders that the officers would give, you had better inquire of some one. Anybody who was in the Civil War, or the Spanish War, should be able to tell you.

(p) Expand the anecdote by Thackeray on page 32. Begin your story, if you wish, at a point of time several months or years before the time of the original, and carry it on as much farther as you think desirable. Invent names for the characters and supply incidents necessary to fill out the plot.

(q) Tell the story suggested by Becker's *Reading of the Will* (Figure 16, page 302), giving appropriate names to the persons represented. Determine first which shall be the leading character and what characters shall be opposed to him. Then block out the incidents of the narrative.

(r) Kipling in his short narratives frequently employs the tantalizing phrase, "But that is another story." Find one of these passages, note what he says in the context, and see if you can make up from his suggestions the other story as he might have written it.

(s) Figure 17 is from a picture by Dagnan-Bouveret entitled *The Conscripts*. Examine the faces carefully and try to imagine how each one in the little company feels, and what each



FIGURE 17.

one is saying to himself as he thinks of the experiences that await him. Then try to weave them all together into a story of which the boy or the drummer is the hero. Do not overlook the woman standing at the door of the cottage.

(1) A friend of yours appeals to you to complete for him the following narrative. He began reading it, he says, in a book which he picked up at a second-hand book-stall, while he was waiting for a street car. The car came when he was barely halfway through. In completing the story you had better reword it from the beginning, expanding it somewhat in accordance with the following suggestions. (1) What message did Currado send to the cook with the crane? What did the cook say when he received the message? when he examined the crane? (2) At what point did the friend come in? What did he say, and what did the cook reply? What would the cook's attitude naturally be at first, and how would the friend endeavor to overcome his scruple? (3) Picture to yourself the host's surprise and embarrassment when he discovered the mutilation. What did the guests say to one another? In what words did Currado command the cook to be sent for? (4) Imagine the cook's face and manner as he entered the room. What did Currado say to him, and how did he say it? What did the cook reply? (5) Think of some of the incidents that occurred as the two men rode along together. What questions did Currado ask, and what did the cook reply? (6) For the continuation you must think of some way in which the cook could make good his rash assertion that cranes have only one leg.

Currado, a citizen of Florence, having one day taken a crane with his hawk, sent it to his cook to be dressed for supper. After it had been roasted, the cook yielded to the importunities of one of his friends and gave him a leg of the crane. His master was greatly incensed at seeing the bird served up in this mutilated form. The cook being sent for, excused himself by asserting that cranes have only one leg. On hearing this Currado was still further exasperated, and commanded him to produce a live crane with only one leg, or expect the severest punishment. Next morning the cook, accompanied by his master, set out in quest of this *rara avis*, trembling all the way with terror, and fancying everything he saw to be a crane with two legs. At length —

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CHAPTER X.

EXPOSITION.

80. The Nature of Exposition. — We may begin our study of this type of discourse, known also as explanation, by examining a good specimen of it: —

The word “exact” has a practical and a theoretical meaning. When a grocer weighs you out a certain quantity of sugar very carefully, and says it is exactly a pound, he means that the difference between the mass of the sugar and that of the pound weight he employs is too small to be detected by his scales. If a chemist had made a special investigation, wishing to be as accurate as he could, and told you this was exactly a pound of sugar, he would mean that the mass of the sugar differed from that of a certain standard piece of platinum by a quantity too small to be detected by *his* means of weighing, which are a thousand-fold more accurate than the grocer’s. But what would a mathematician mean, if he made the same statement? He would mean this. Suppose the mass of the standard pound to be represented by a length, say a foot, measured on a certain line; so that half a pound would be represented by six inches, and so on. And let the difference between the mass of the sugar and that of the standard pound be drawn upon the same line to the same scale. Then, if that difference were magnified an infinite number of times, it would still be invisible. This is the theoretical meaning of exactness.

One who reads this selection carefully will notice in it the following characteristic features:—

(1) The writer seems to take it for granted that he understands the subject under discussion better than his readers do, and hence that he is prepared to enlighten them upon it. He does not say this anywhere; perhaps we should not like him to say it; but his way of putting things seems (without offence) to imply it.

(2) His chief concern appears to be that those for whom he writes shall understand precisely what the subject means. One can imagine him saying to the reader, "Now I want this idea to be just as clear to you as it is to me. This is the way in which I myself look at it. See if you can't look at it in the same way. If you do, I am sure you cannot fail to understand it."

(3) The subject in which the writer is interested is a general idea, not a particular thing. He speaks indeed of particular things, as the weight, the scales, and the pound of sugar; but it is evident that he is using them only as illustrations. His main interest is not in these objects, but in what they mean—in the law or principle that they exemplify. Other objects, provided that they brought out clearly the same meaning of the general idea "theoretical exactness," would answer his purpose quite as well.

Taking this specimen, then, as a typical example, we may say that **exposition** is the kind of discourse in which the writer's aim is to make others see the meaning of some idea as clearly as he himself sees it. Its subject-matter is general ideas, laws, or principles, not (as in description and narration) **particular things**. Its most indispensable quality is clearness. We may also infer that no one should attempt

to write an exposition of any subject unless his ideas upon it are entirely clear. A writer who does not himself understand a subject is not likely to make it intelligible to others.

81. Need of Exposition. — When we consider how vague and confused are the ideas of the majority of persons upon the important questions of life, such as questions of politics, economics, morals, and art, and also how necessary it is for the conduct of the world's business that their ideas upon these subjects should be clear, we can easily understand why a distinct class of writing has sprung up that has for its object the explanation of things hard to understand. It may be doubted whether any other kind of discourse is so directly useful as this kind. Without it we might know and communicate to others the particulars of our experience; but the meaning of these particulars, the general principles that underlie them, could not be definitely set forth. It is chiefly by means of exposition that the teacher instructs his class, the scientist proclaims his discoveries, the inventor makes known his inventions. That one age is able to surpass the foregoing in knowledge is due, in large part, to the fact that by means of exposition we pass on the results of study and investigation from one generation to the next.

82.**Assignments.**

(a) What is the precise subject of the following selection? What appears to be the writer's chief concern? Does he seem to understand what he is talking about? Does he make the idea absolutely clear? If not, wherein does he fail? Can you suggest any way of improving his explanation?

It seems to me that any person who endeavors to obtain a philosophical idea of the nature of our mode of computing time by days, must see the impossibility of marking any precise limit for the commencement and close of time. Nothing is so indefinite, if we take an enlarged and philosophical view of the subject, as the *first day*. Astronomers commence it at twelve o'clock at noon. Some nations begin it at midnight. On shore it is reckoned as commencing at one hour, and at sea, as at another. The day, too, begins at a different time in every different place, so that a ship at sea, beginning a day in one place and ending it in another, sometimes will have twenty-three and one-half and sometimes twenty-four and one-half hours in her day, and no clock or timepiece whatever can keep her time. An officer of the ship is obliged to determine the beginning of the day every noon by astronomical observation. A sea captain can often make a difference of an hour in the length of his day by the direction in which he steers his ship; because a day begins and ends in no two places, east and west of each other, at the same time. At Jerusalem they are six hours in advance of us in their time, and at the Sandwich Islands six hours behind. In consequence of this, it is evident that the ship, changing her longitude, must every day change her reckoning. These sources of difficulty in marking out the limits of a day, increase as we go toward the pole. A ship, within fifty miles of it, might sail round on a parallel of latitude, and keep it one continual noon or midnight to her all the year; only noon and midnight would be there almost the same. At the pole itself all distinction between day and night entirely and utterly ceases; summer and winter are the only change. Habitable regions do not indeed extend to the pole, but they extend far beyond any practical distinction between noon and midnight, or evening and morning.

The difference between the times of commencing and of ending days in different parts of the earth is so great, that a ship, sailing around the globe, loses a whole day in her reckoning, or gains a whole day, according to the direction in which she sails. If she sets out from Boston, and passes round Cape Horn, and across the Pacific Ocean, to China, thence through the Indian and Atlantic oceans home, she will find, on her arrival, that it is Tuesday with her crew, when it is Wednesday on shore. Each of her days will have been a little longer than a day is in any fixed place, and of course she will have had fewer of them. So that if the passengers are Christians, and have endeavored to keep the Sabbath, they will not and cannot have corresponded with any Christian nation whatever in the times of their observance of it.

(*b*) Look for specimens of exposition among the selections in chapters i-viii of this book. How many do you find? Which one of them seems to you to present the subject of discussion in the clearest manner?

(*c*) How many of the poems quoted in this book in preceding chapters are expository in character?

(*d*) Can you name any famous books that are wholly exposition? Of what use do you think they are to anybody?

(*e*) Name three subjects which you think you are prepared to explain to some one. Write the explanation of one of them.

83. Why we Fail to Understand.—The principal reason why we fail to understand the subjects with which we have to do in the ordinary business of life, is not that we lack ideas about them, but that the ideas we have are in a state of disorder or confusion. This is indicated by our proverbial expressions. Of a difficult subject we say that we “can’t make head nor tail of it,” meaning that our ideas about it have no system or

unity. Again, we sometimes say that we are "all mixed up" or that our minds are "in a whirl," meaning that we cannot reduce our thoughts to order and regularity. It will be a help to us in our study of exposition to see how this disorder arises and to consider how it may be overcome.

There are three principal causes of confusion in our ideas about any subject:—

(1) The subject may be so strange and novel that we are unable to connect it in an orderly way with any of the ideas already in our mind.

(2) The subject may appear to contain ideas that are inconsistent and contradictory.

(3) The subject may be too large or too complex for the mind to grasp all at once.

These causes will be examined in turn.

84. Connecting New Ideas with Old.—When the cause of the difficulty is the strangeness or disconnectedness of the subject, the aim of the expositor is to discover some connection, now hidden from us, between the new idea and ideas that are old and familiar. He tries to place the new thought in a system of ideas which we already understand. This method of explanation is well illustrated in the selection below. The subject which the author wishes to explain, the fourth dimension, is to most of us wholly strange and mysterious. It has no place, apparently, in the order of ideas with which we are familiar. Hence our notions about it are extremely vague and confused. On the other hand, we are all perfectly familiar with the ordinary geometrical con-

ceptions of parallel lines, spheres, and plane surfaces; and if the fourth dimension can somehow be connected naturally with these familiar and systematized conceptions, it is very likely to be understood. The connection is made by the writer as follows:—

Suppose a world consisting of a boundless flat plane to be inhabited by reasoning beings who can move about at pleasure on the plane, but are not able to turn their heads up or down, or even to see or think of such terms as above them and below them, and things around them can be pushed or pulled about in any direction, but cannot be lifted from the plane. People and things can pass around each other, but cannot step over anything. These dwellers in “flat-land” could construct a plane geometry which would be exactly like ours in being based on the axioms of Euclid. Two parallel straight lines would never meet, though continued indefinitely.

But suppose that the surface on which these beings live, instead of being an infinitely extended plane, is really the surface of an immense globe, like the earth on which we live. It needs no knowledge of geometry, but only an examination of any globular object—an apple, for example—to show that if we draw a line as straight as possible on a sphere, and parallel to it draw a small piece of a second line, and continue this in as straight a line as we can, the two lines will meet when we proceed in either direction one-quarter of the way around the sphere. For our “flat-land” people these lines would both be perfectly straight, because the only curvature would be in the direction downwards, which they could never either perceive or discover.

To explain hypergeometry proper we must first set forth what a fourth dimension of space means, and show how

natural the way by which it may be approached. We continue our analogy from "flat-land." In this supposed land let us make a cross — two straight lines intersecting at right angles. The inhabitants of this land understand the cross perfectly and conceive of it just as we do. But let us ask them to draw a third line, intersecting in the same point, and perpendicular to both the other lines. They would at once pronounce this absurd and impossible. It is equally absurd and impossible to us if we require the third line to be drawn on the paper. But we should reply, "If you allow us to leave the paper or flat surface, then we can solve the problem by simply drawing the third line through the paper perpendicular to its surface."

Now, to pursue the analogy, suppose that, after we have drawn three mutually perpendicular lines, some being from another sphere proposes to us the drawing of a fourth line through the same point, perpendicular to all three of the lines already there. We should answer him in the same way that the inhabitants of "flat-land" answered us: "The problem is impossible. You cannot draw any such line in space as we understand it." If our visitor conceived of the fourth dimension, he would reply to us as we replied to the "flat-land" people: "The problem is absurd and impossible if you confine your line to space as you understand it. But for me there is a fourth dimension in space. Draw your line through that dimension and the problem will be solved. This is perfectly simple to me; it is impossible to you solely because your conceptions do not admit of more than three dimensions."

Supposing the inhabitants of "flat-land" to be intellectual beings as we are, it would be interesting to them to be told what dwellers of space in three dimensions could do. Let us pursue the analogy by showing what dwellers in four dimensions might do. Place a dweller of "flat-land" inside

a circle drawn on his plane, and ask him to step outside of it without breaking through it. He would go all around, and finding every inch of it closed, he would say it was impossible from the very nature of the conditions. "But," we would reply, "that is because of your limited conceptions. We can step over it."

"Step over it!" he would exclaim. "I do not know what that means. I can pass around anything if there is a way open, but I cannot imagine what you mean by stepping over it."

But we should simply step over the line and reappear on the other side. So, if we confine a being able to move in a fourth dimension in the walls of a dungeon of which the sides, the floor, and the ceiling were all impenetrable, he would step outside of it without touching any part of the building, just as easily as we could step over a circle drawn on the plane without touching it. He would simply disappear from our view like a spirit, and perhaps reappear the next moment outside the prison. To do this he would only have to make a little excursion in the fourth dimension.

— *Harper's Magazine*, 104: 249.

85.

Assignments.

(a) Explain to a pupil in the first year of the high school the meaning of one of the following terms. Try to connect the strange idea with ideas that are familiar to him. Make an effort to put yourself in his place, for in this way you can more readily think of the things he knows about and will be interested in. Beware of using terms that he will not understand.

(1) Wireless telegraphy. (2) A trust. (3) Hypnotism. (4) The New England town-meeting. (5) Reciprocity. (6) The canals of Mars. (7) The solar spectrum. (8) The referendum. (9) The shorter catechism. (10) The facial angle.

(b) A boy ten years old wishes to know why it is that a spoon when it is put in a glass of water looks as if it were bent or broken. Explain the phenomenon to him in simple terms.

(c) Explain to a younger person, what you think Emerson meant when he said, "Good manners are made up of petty sacrifices." Use familiar examples.

(d) Suppose that a laboring man who has had but little education has brought to you the following lines of poetry for explanation. He has found them in Shakespeare's *Julius Cæsar*, which he is now, with interest but with difficulty, reading for the first time. What will you say to him? Remember that many things with which you are well acquainted will be to him very new and strange.

Between the acting of a dreadful thing
And the first motion, all the interim is
Like a phantasma, or a hideous dream :
The genius and the mortal instruments
Are then in council ; and the state of man,
Like to a little kingdom, suffers then
The nature of an insurrection. — Act II, Sc. 1.

O conspiracy,
Sham'st thou to show thy dangerous brow by night,
When evils are most free ? O, then, by day
Where wilt thou find a cavern dark enough
To mask thy monstrous visage ? Seek none, conspiracy ;
Hide it in smiles and affability ;
For if thou path, thy native semblance on,
Not Erebus itself were dim enough
To hide thee from prevention. — Act II, Sc. 1.

Antony,
The posture of your blows are yet unknown ;
But for your words, they rob the Hybla bees,
And leave them honeyless. — Act V, Sc. 1.

86. Definition.— Another method of connecting the new idea with old ideas is by the process known as definition. To define an idea is to put it in its appropriate place among the classes of things with which we are familiar. This we can do most easily by the following method: (1) we mention some large class with which the reader is already acquainted; then (2) by naming some prominent characteristic of the thing to be defined, we show where, in that large class, it properly belongs. Thus if our purpose is to define the idea *hypnotism*, we may begin by saying that it is a kind of sleep (sleep being a large class with which we are already familiar), and complete the definition by adding that it is induced by motions of the hand or other suggestions of the operator (this being the essential characteristic which distinguishes this kind from other kinds of sleep). Hypnotism is thus placed definitely among the classes of things with which we are familiar.

The large class is termed the *genus*. The distinguishing characteristic is termed the *differentia*. It is generally best to choose as small a genus as can be used conveniently. For example, in defining a Pastoral we may say that it is a piece of literature treating of rural life. Here the genus, "piece of literature," is a very large class including both prose and poetry. The definition will be more accurate as well as more helpful if, taking a smaller genus, we say that a Pastoral is a *poem* treating of rural life. And it will be still further improved if we say that the Pastoral is a *narrative*, or *slightly narrative poem* characterized by the given *differentia*.

87.

Assignments.

(a) Do you find anything corresponding to a definition in the following passage?

In seeking for reliable principles on which just criticism may be based, we must, if possible, find those which are broad enough to include all art. Otherwise we should suspect them of not being fundamental principles. For literature is, in fact, one of the fine arts. Not everything that is written, of course, belongs to literature proper; but when a written product becomes a part of what has well enough been called *belles-lettres*, — as a poem, for example, in contradistinction from a patent office report, — it belongs to the art of literature, and is closely allied to the other fine arts; giving us, like them, that immediate and direct satisfaction of a high order which we call æsthetic pleasure, or delight. Literature, as we shall see, gives us much more than this, but this it gives us in common with the other arts.

(b) The following terms are sometimes used very loosely by high school pupils in their discussions. Define them in the senses in which you think they ought to be used.

(1) The rights of pupils. (2) Passing a course. (3) Electing a study. (4) Graduation. (5) Preparing for college.

(c) Your class is to debate with another class on one of the following questions. In order to avoid misunderstandings, the teacher suggests that you define beforehand the principal terms. Try your hand at defining "foreign education," "protection," "welfare," "genius," "practical value." If definition shows that these terms are not satisfactory, try rewording the resolutions.

(1) Resolved, that a foreign education is detrimental to the best interests of American youth.

(2) Resolved, that a policy of protection is necessary to the welfare of Great Britain.

(3) Resolved, that Napoleon was a greater genius than Lincoln.

(4) Resolved, that a knowledge of German is of more practical value than a knowledge of Latin.

88. Generalized Narrative. — Expository writing not infrequently takes the form of narrative. In that case, the events of the narrative are related not as they actually happened in the experience of any particular person, but as they might have happened to any person of a certain class under given circumstances. In this way the general principle is clearly exhibited and connected with familiar ideas. Narrative of this kind is frequently used to explain the principle underlying mental development, experiments, processes of manufacture, feats of skill, and the like. The following selection illustrates this method. Macaulay wishes to explain to us the rather striking and novel idea that to learn a new language is to acquire a new soul. He makes the thought clear by connecting it with the events in the progress of a scholar—any scholar, not a particular one—who is learning a new language.

It was justly said by the Emperor Charles the Fifth, that to learn a new language was to acquire a new soul. He who is acquainted only with the writers of his native tongue, is in perpetual danger of confounding what is accidental with what is essential, and of supposing that tastes and habits of thought, which belong only to his own age and country, are inseparable from the nature of man. Initiated into foreign literature, he finds that principles of politics and morals, directly contrary to those which he has supposed to be unquestionable, because he never heard them

questioned, have been held by large and enlightened communities; that feelings, which are so universal among his contemporaries that he had supposed them instinctive, have been unknown to whole generations; that images, which have never failed to excite the ridicule of those among whom he has lived, have been thought sublime by millions. He thus loses that Chinese cast of mind, that stupid contempt for everything beyond the wall of his celestial empire, which was the effect of his former ignorance. New associations take place among his ideas. He doubts where he formerly dogmatized. He tolerates where he formerly execrated. He ceases to confound that which is universal and eternal in human passions and opinions with that which is local and temporary. This is one of the most useful effects which result from studying the literature of other countries; and it is one which the remains of Greece, composed at a remote period, and in a state of society widely different from our own, are peculiarly calculated to produce.

The following is a generalized narrative of the singular nervous seizure known as "buck fever": —

In its mysterious attack it gets entire control of a man's nerves, and at a most inopportune time. He may have been standing for an hour or more, with rifle cocked, waiting eagerly for the coming of a buck that in doubling his tracks will be sure to approach within easy reach of his shot. The buck does approach, bounding toward him with such rapidity that the very sight upsets the nerves of the green hunter and throws his anatomy out of gear. His eyes bulge, his teeth chatter, his knees knock together, and even his memory is so far dethroned that he forgets he has a rifle. If he does remember it, and attempts to raise the weapon to his shoulder, there is nothing in it that is likely

to do any damage to the buck, for its wobbling muzzle sends the ball either into the earth or among the clouds.

89.**Assignments.**

(a) By means of a generalized narrative explain one of the following processes for a person who wishes to make personal use of the information :—

(1) Finding the Pole Star. (2) Measuring the height of a tree (or of any other tall object the top of which is inaccessible). (3) Making chocolate creams at home. (4) Teaching a pointer (or setter). (5) Figure skating. (6) Sailing against the wind.

(b) Imagine yourself to be a visitor at a colonial homestead of two hundred years ago. Explain, as if you had witnessed it, the process of spinning wool with an old-fashioned spinning-wheel.

(c) By means of a generalized narrative explain the process of drawing a book from the public library.

90. Comparison or Analogy. — Sometimes the meaning of the obscure idea can be brought out most effectively by means of a comparison or analogy. The ideas chosen for this comparison should be ideas with which the reader is likely to be familiar. Thus Mr. Bryce, wishing to make clear the dangers of representative government, uses in the following an easily understood analogy :—

The mass of a nation are, and must be, like passengers on board an ocean steamer, who hear the clank of the engine and watch the stroke of the piston, and admire the revolution of the larger wheels, and know that steam acts by expansion, but do not know how the less conspicuous but not less essential parts of the machinery play into the other parts, and have little notion of the use of fly-wheels and connecting-rods and regulators. . . . In the early stages of national life, the masses are usually as well content to leave

governing to a small class, as passengers are to trust the captain and the engineers. But when the masses obtain, and feel that they have obtained, the sovereignty of the country, this acquiescence can no longer be counted on. Men without the requisite knowledge or training; men who, to revert to our illustration, know no more than that steam acts by expansion, and that a motion in straight lines has to be converted into a rotary one; men who are not even aware of the need for knowledge and training; men with little respect for precedents, and little capacity for understanding their bearing — may take command of engines and ship, and the representative assembly may be filled by those who have no sense of the dangers to which an abuse of the vast powers of the assembly may lead.

Macaulay, in order to explain the somewhat puzzling statement that freedom is the only cure for the evils of freedom, uses the familiar idea of the prisoner newly released from his cell:—

There is only one cure for the evils which newly acquired freedom produces; and that cure is freedom. When a prisoner first leaves his cell he cannot bear the light of day; he is unable to discriminate colors or recognize faces. But the remedy is, not to remand him into his dungeon, but to accustom him to the rays of the sun. The blaze of truth and liberty may at first dazzle and bewilder nations which have become half blind in the house of bondage. But let them gaze on, and they will soon be able to bear it. In a few years men learn to reason. The extreme violence of opinion subsides. Hostile theories correct each other. The scattered elements of truth cease to contend, and begin to coalesce. And at length a system of justice and order is educed out of the chaos.

91.

Assignments.

(a) What, in your opinion, are some of the "occult and esoteric meanings" contained in the following story:—

There is an old story they tell in the country that always seemed to me to have occult and esoteric meanings; as it were, a kind of myth that had been builded better than was known, or else a survival from the folklore of some lost race of speculative mound-builders. The tale is of an old farmer who was driving a yoke of oxen in an empty cart, and who yielded gradually to the sweet influences of a jug by his side, and fell fast asleep. The leisurely oxen having presently sauntered into the grass by the roadside, some humorous passer-by found them feeding there and turned them loose, leaving the peaceful sleeper snoring in the sun. By and by he awakened, sat up, rubbed his eyes, and slowly soliloquized: "*Am I, or am I not I?* If I *am I*, I have lost a good yoke of oxen. If I *am not I*, I have found a good cart!"

(b) Think of some good comparison or analogy that can be used to explain one of the following. Then write the explanation:—

(1) Our dilemma in the Philippines. (2) Why we dislike certain persons. (3) Idioms. (4) The musical scale. (5) Telepathy.

92. Reconciling Contradictory Ideas.—A subject, as was stated above, may be obscure not only because our ideas about it are in a state of confusion, but because it apparently contains ideas that are inconsistent or contradictory, or that do not seem to belong together. When this is the case, it is the business of exposition to find some principle or notion that will reconcile the contradictory ideas and reduce them to unity. A homely illustration of such a contradiction and the

solution of it is seen in the old story of the milkmaid who, having spilled a pailful of milk on the ashes of the hearth, instantly gathered it up again and put it back in the pail without losing a drop. The story at first hearing seems untrue because of the seeming contradiction between the known results of spilling milk on ashes and the reported action of the milkmaid. All becomes clear, however, as soon as we learn that the milk was frozen solid. The new idea reconciles the two contradictory terms and reduces them to consistency and unity.

An interesting example of this method of explanation is presented in the following :—

Every one who has collated early books generally, more especially English books of the sixteenth and seventeenth centuries, must have been puzzled by the minute differences between one copy and another which are often to be found on every sheet. Mr. Aldis Wright has proved that in a few cases, always of books for which there was a sudden and large demand, these differences prove that the text was set up simultaneously from the same copy on two or more different presses. But an explanation of this kind does not apply to such a book as the first quarto of *King Lear*, of which no two of the extant copies agree, nor to *Paradise Lost*, of which we know that only 1500 copies were printed. Bibliographers are in the habit of saying that "corrections" were introduced during the process of printing off, but this would imply that the author stood over the pressmen while they were at work, which in the case of the blind Milton is absurd. Moreover, the differences are not of the nature of real corrections; they are concerned chiefly with punctuation. When they extend to letters, the number of letters is mostly the same, and it

is impossible so to marshal the differences as to show that any one set of them is a distinct improvement on any other.

Mr. Wynne Baxter, addressing the Bibliographical Society of London on "Early Editions of Milton," offered the true explanation of these minor irregularities in old books. A bit of family history came to Mr. Baxter's help. His grandfather was a printer, and precisely because he observed that the leather balls used for more than three centuries to ink the type had a tendency to pull the letters out of the form, he invented the first inking roller. From the time of Shakespeare to that of Milton is the worst and most careless period of English printing. The more carelessly the forms were locked, the more often would the balls pull out the letters from them, and the more opportunities would the pressman have for replacing any he found lying about in the wrong places. The theory was justly greeted by the society by a round of applause. It may not explain all the differences, and the more it is tested the better; but it will be surprising if it is not found to explain a great deal.

93.

Assignments.

(a) Explain one of the following passages to a student in the grade below yours. Find in each case a principle which will reconcile the seeming contradiction.

1. Laziness is the great motive power of civilization.
2. Verbosity is cured by a wide vocabulary.
3. And peradventure had he seen her first
 She might have made this and that other world
 Another world for the sick man; but now
 The shackles of an old love straiten'd him,
 His honor rooted in dishonor stood,
 And faith unfaithful kept him falsely true.

—TENNYSON: *Lancelot and Elaine*.

4. Let us be of good cheer, however, remembering that the misfortunes hardest to bear are those that never come.

—LOWELL: *Democracy*.

(b) The following sentence occurs in a book on logic. Can you guess what the writer means? Explain the sentence as if you were writing a footnote for the book.

A body is to the right of that which that which it is to the right of is to the right of.

94. Division. — When the subject is too large or too complex to be taken in at a single glance, the writer may make use of division. This is a process of separating an idea into its natural parts according to some essential principle. For example, if we wish to explain to some one the meaning of the term music, we divide it, on the principle of the means employed in producing it, into (1) Vocal Music, (2) Instrumental Music; if we want to explain the term Public School System, we may divide, on the principle of the stage of development of the pupils, into (1) Primary Grades, (2) Grammar Grades, (3) High School.

To obtain a good division it is necessary to divide upon a single principle, otherwise we shall obtain what is known as a cross-division. Thus, if we wish to treat of the horse, we may divide horses, on the principle of color, into white, black, and bay horses; or on the principle of use, into draught-horses, carriage-horses, and race-horses; but it will not do, using the principles both of color and of use, to divide into bay horses, black horses, and draught-horses, for in that case the divisions will overlap.

Division of some kind is necessary in every form of

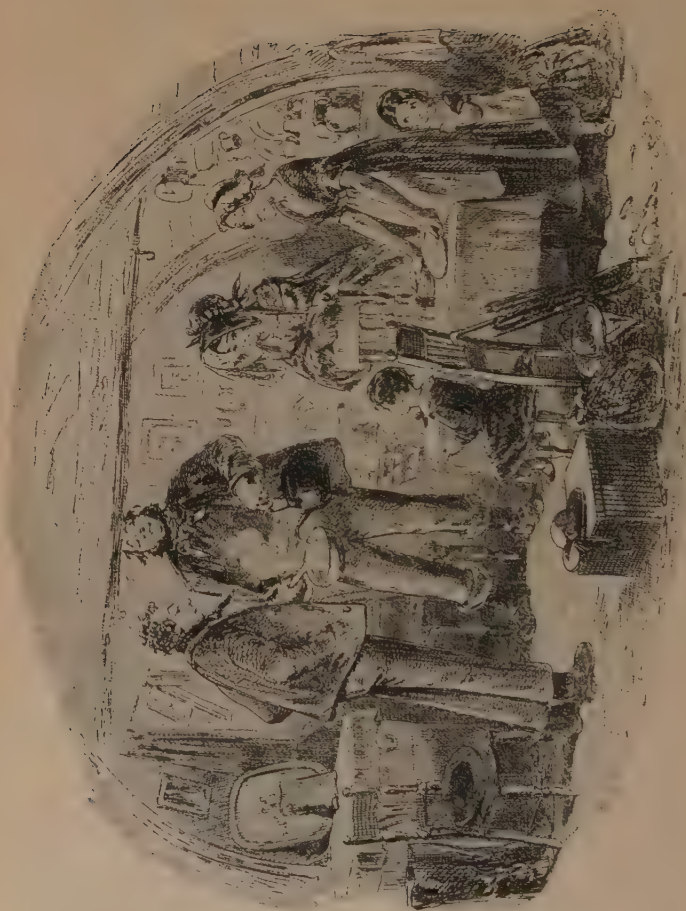


FIGURE 18.

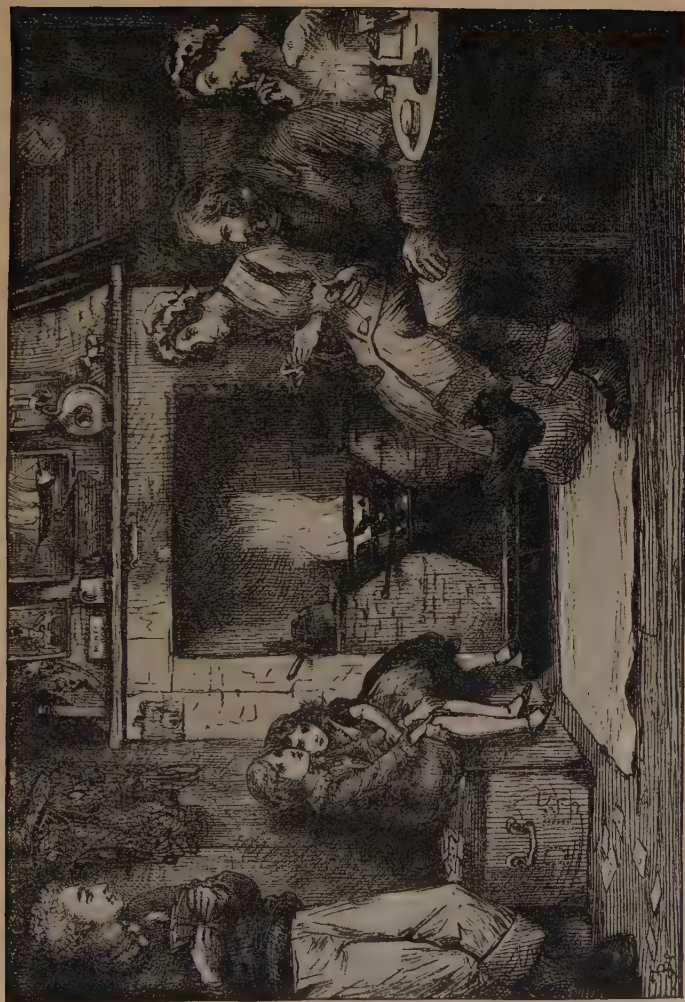


FIGURE 19.

writing, since the writer must take up ideas one at a time; but an expository essay may divide and do no more than divide. The purpose of the following passage, for example, is exhausted in making the twofold division into the literature of knowledge and the literature of power.

In that great social organ, which collectively we call literature, there may be distinguished two separate offices that may blend and often *do* so, but capable severally of a severe insulation, and naturally fitted for reciprocal repulsion. There is, first, the literature of *knowledge*, and secondly, the literature of *power*. The function of the first is, to *teach*; the function of the second is, to *move*: the first is a rudder, the second an oar or a sail. The first speaks to the *mere* discursive understanding; the second speaks ultimately, it may happen, to the higher understanding or reason, but always *through* affections of pleasure and sympathy.

95.

Assignments.

(a) Look at the table of contents of any text-book on physical geography. On what principle are the main divisions made? On what principle are the divisions of secondary rank made?

(b) Turn to the opening chapter of any text-book on civil government. Do you find a division? On what principle is it made?

(c) Make a division of all the books at your home, arranging them in classes according to some obvious principle.

(d) Tell a friend from a distance something about the pupils in your school. Speak of the various kinds of pupils that you have noticed.

(e) How would you classify horses according to their moral characters? Try writing an essay on "The Good and Evil Influences of Horses on Men," for a meeting of an imaginary Horses' Rights Association.

96.

Miscellaneous Assignments.

(a) By reference to Chaucer's *Prologue* to the *Canterbury Tales*, make a complete list of the characters in the picture by Stothard (Figures 5 and 6, pages 250 and 251). Now select the character which you think Stothard has portrayed most successfully, and the character which he has portrayed least successfully. Contrast the two and explain his success in one instance and his failure in the other.

(b) Show how the figures are grouped in Stothard's picture, or in Hole's (Figures 7 and 8, pages 252 and 253). Explain the grouping by reference to some principle.

(c) Explain by reference to the *Prologue* the attitude and gesture of the Host in Stothard's picture.

(d) How do you explain the place which the Miller occupies in each of the three illustrations of the Canterbury Pilgrims (Figures 5 and 6, 7, and 8, 10 and 11, pages 250-255)?

(e) Figures 18 and 19 (pages 326 and 327) are illustrations by different artists of a certain passage of Dickens's *David Copperfield*. Find the passage, and point out and explain the differences in the pictures.

CHAPTER XI.

ARGUMENTATION.

97. The Purpose of Argumentation. — By argumentation a person tries to convince others that they ought to believe or to act as he wishes them to believe or to act. The very fact that he makes the attempt implies that there are at least two ways, more or less reasonable, of believing or acting in regard to the matter which he has at heart. His purpose, therefore, must be to show that his way is the most reasonable way. Herein lies the chief difference between argumentation and exposition. In exposition the purpose is merely to explain the matter in hand to those who do not understand it clearly. The writer of exposition assumes that his subject admits of but the one explanation which he is making, and that his audience is ready and willing to receive the explanation as fast as he can make it clear. The writer of argument has to explain too ; indeed, he may feel it necessary to explain carefully every step of his reasoning. But he must assume that there are two sides to the question, and that some of his audience incline to an opposing view, or are indifferent to his proposals. It follows, therefore, that he must inform himself of the reasons why some people believe differently from himself about the matter, and that he must do this just as thoroughly as he informs himself of the best reasons for his own way of thinking. For his

work is twofold: (1) Constructive, to present good reasons and explanations in favor of his own view; (2) Destructive, to satisfy the doubts and objections that exist in the minds of those who think differently from himself, and thus to overthrow the arguments and reasons that count against his view.

The following argument reads like exposition. But the marginal analysis discloses the argumentative structure underlying it. Note, in the latter half, that the writer of it was prepared to meet the objection that he himself occasionally used a slang term.

The proposition:
Slang is worse
than making
puns.

Slang does not
truly character-
ize its object.

Examples:
'fast,' 'slow,'
'brick,' 'cut up.'

Slang fails to
discriminate
shades of
meaning.

I think there is one habit,—I said to our company a day or two afterwards,—worse than that of punning. It is the gradual substitution of cant or slang terms for words which truly characterize their objects. I have known several very genteel idiots whose whole vocabulary had deliquessed into some half dozen expressions. All things fell into one of two great categories,—fast or slow. Man's chief end was to be a brick. When the great calamities of life overtook their friends, these last were spoken of as being a good deal cut up. Nine tenths of human existence were summed up in the single word, bore. These expressions come to be the algebraic symbols of minds which have grown too weak or indolent to discriminate. They are the blank checks of intellectual bankruptcy;—you may fill them up with what idea you like; it makes no difference, for there are no funds in the treasury upon which they

When freely
used it corrupts
and starves
vocabulary.

Its source is
contemptible.

Objection:
The Autocrat
sometimes uses
slang himself.

Reply:
(a) On rare
occasions a
slang phrase
may be precisely
what is needed.

are drawn. Colleges and good-for-nothing smoking clubs are the places where these conversational fungi spring up most luxuriantly. Don't think I undervalue the proper use and application of a cant word or phrase. It adds piquancy to conversation, as a mushroom does to a sauce. But it is no better than a toadstool, odious to the sense and poisonous to the intellect, when it spawns itself all over the talk of men and youths capable of talking, as it sometimes does. As we hear slang phraseology, it is commonly the dish-water from the washings of English dandyism, school-boy or full-grown, wrung out of a three-volume novel which had sopped it up, or decanted from the pictured urn of Mr. Verdant Green, and diluted to suit the provincial climate.

The young fellow called John spoke up sharply and said, it was "rum" to hear me "pitchin' into fellers" for "goin' it in the slang line," when I used all the flash words myself just when I pleased.

I replied with my usual forbearance.—Certainly, to give up the algebraic symbol because a or b is often a cover for ideal nihilism, would be unwise. I have heard a child laboring to express a certain condition, involving a hitherto undescribed sensation (as I supposed), all of which could have been sufficiently explained by the participle—bored. I have seen a country clergyman, with a one story intellect and a

(b) Absolute proscription is not advocated by the Autocrat.

(c) A slang phrase may be filled with meaning by a man of thought.

one horse vocabulary, who has consumed his valuable time (and mine) freely, in developing an opinion of a brother-minister's discourse which would have been abundantly characterized by a peach-down-lipped sophomore in the one word — slow. Let us discriminate, and be shy of absolute proscription. I am omniverbivorous by nature and training. Passing by such words as are poisonous, I can swallow most others, and chew such as I cannot swallow.

Dandies are not good for much, but they are good for something. They invent or keep in circulation those conversational blank checks or counters just spoken of, which intellectual capitalists may sometimes find it worth their while to borrow of them. — HOLMES: *The Autocrat of the Breakfast Table*, II, p. 353.

98.

Assignments.

(a) Make a careful analysis of the following. What parts of the argument are evidently intended to satisfy doubts and objections which the writer knows to be lurking in the minds of some of his readers? To what extent is exposition used?

Democracy has not only taught the Americans how to use liberty without abusing it, and how to secure equality: it has also taught them fraternity. That word has gone out of fashion in the Old World, and no wonder, considering what was done in its name in 1793, considering also that it still figures in the programme of assassins. Nevertheless, there is in the United States a sort of kindliness, a sense of human fellowship, a recognition of the duty of mutual help owed by man to man, stronger than anywhere in the Old

World, and certainly stronger than in the upper or middle classes of England, France, or Germany. The natural impulse of every citizen in America is to respect every other citizen, and to feel that citizenship constitutes a certain ground of respect. The idea of each man's equal rights is so fully realized that the rich or powerful man feels it no indignity to take his turn among the crowd, and does not expect any deference from the poorest. An individual employer of labor (for one cannot say the same of corporations) has, I think, a keener sense of his duty to those whom he employs than employers have in continental Europe. He has certainly a greater sense of responsibility for the use of his wealth. The number of gifts for benevolent and other public purposes, the number of educational, artistic, literary, and scientific foundations, is larger than even in Britain, the wealthiest and most liberal of European countries. Wealth is generally felt to be a trust, and exclusiveness condemned not merely as indicative of selfishness, but as a sort of offence against the public. No one, for instance, thinks of shutting up his pleasure-grounds; he seldom even builds a wall round them, but puts up low railings or a palisade, so that the sight of his trees and shrubs is enjoyed by passers-by. That any one should be permitted either by opinion or by law to seal up many square miles of beautiful mountain country against tourists or artists is to the ordinary American almost incredible. Such things are to him the marks of a land still groaning under feudal tyranny.

It may seem strange to those who know how difficult European states have generally found it to conduct negotiations with the government of the United States, and who are accustomed to read in European newspapers the defiant utterances which American politicians address from Congress to the effete monarchies of the Old World, to be told

that this spirit of fraternity has its influence on international relations also. Nevertheless if we look not at the irresponsible orators, who play to the lower feelings of a section of the people, but at the general sentiment of the whole people, we shall recognize that democracy makes both for peace and for justice as between nations. Despite the admiration for military exploits which the Americans have sometimes shown, no country is at bottom more pervaded by a hatred of war, and a sense that national honor stands rooted in national fair dealing. The nation is often misrepresented by its statesmen, but although it allows them to say irritating things and advance unreasonable claims, it has not for more than forty years permitted them to abuse its enormous strength, as most European nations possessed of similar strength have in time past abused theirs.

(b) What parts of the following are devoted to answering objections?

Critics have puzzled themselves a good deal about Iago's motives. The truth is, "natures such as his spin motives out of their own bowels." If it be objected to this view, that Iago states his motives to Roderigo; I answer, Iago is a liar, and is trying to dupe Roderigo; and he knows he must allege some motives, else his work will not speed. Or, if it be objected that he states them in soliloquy, when there is no one present for him to deceive; again I answer, Yes, there is; the very one he cares most to deceive, namely, himself. And indeed the terms of that statement clearly denote a foregone conclusion, the motives coming in only as an afterthought. He cannot quite look his purpose in the face; it is a little too fiendish for his steady gaze; and he tries to hunt up some motives to appease his qualms of conscience. That is what Coleridge justly calls "the motive-hunting of a motiveless malignity"; and well may he add, "how awful it is!"

Much has been said about Iago's acting from revenge. But he has no cause for revenge, unless to deserve his love be such a cause. It is true, he tries to suspect, first the Moor, and then Cassio, of having wronged him: he even finds, or feigns, a certain rumor to that effect; yet shows, by his manner of talking about it, that he does not himself believe it, or rather does not care whether it be true or not. . . . He even boasts of the intention to entrap his victims through their friendship for him; as if his obligations to them were his only provocations against them. For, to bad men, obligations sometimes are provocations. The only wrong they have done him, or that he thinks they have done him, is the fact of their having the virtues and honors that move his envy. This, I take it, is the thought that "like a poisonous mineral gnaws his inwards." In other words, they are nobler and happier than he is, and for this he plots to be revenged by working their ruin through the very gifts for which he envies them. Meanwhile he amuses his reasoning powers by inventing a sort of ex-post-facto motives for his purpose, the same wicked busy-mindedness that suggests the crime prompting him to play with the possible reasons for it.

—HUDSON: *Shakespeare's Life, Art, and Characters*, II, p. 472.

(c) What parts of the following plan or brief show that the writer is aware of opposition and is prepared to meet it? Imagine yourself an advocate of the jury system. What points in favor of that system are not answered below?

Proposition: The jury system should be abolished.
Because

1. It makes just verdicts hard to secure. For

1. Juries are often ignorant.

2. Juries are often prejudiced. For

a. They are influenced by church or society affiliations.

b. They are prejudiced against railroad corporations.

B. The trial of all cases by judges without a jury would be better. For

1. Judges are intelligent and experienced in deciding intricate matters.
2. Judges are not prejudiced by church or society affiliations.
3. Judges are not moved by eloquent sophistry of lawyers.
4. Judges are not easily deceived by witnesses.
5. Judges can be just to corporations as well as to the poorest suitor.

C. The substitution of judges for juries would not be a dangerous innovation. For

1. Appellate, Chancery, and Supreme Courts now get along without juries.
2. Many conservative lawyers have long favored the substitution.

(d) Think of all the reasons you can in favor of the death penalty for murder. As you think of a reason make a written note of it. Then compare your list of notes with the following brief. Which of your arguments has the writer of this brief anticipated? Which has he evidently not thought of? What answer can you make to some of his arguments? Write your answer.

Proposition: Capital punishment should be abolished.
Because

A. It does not protect society from murder. For

1. Murders are still committed, though the penalty has existed thousands of years.
2. Juries acquit many whom they would convict were the penalty life imprisonment.

B. It is immoral in its influence. For

1. It imperils the lives of innocent people wrongfully accused of murder.

2. It destroys the idea that human life is sacred.

For

a. It takes human life.

3. If an innocent man is convicted and hanged the mistake cannot be corrected.

4. The penalty is not applied impartially. For

a. Much depends on the skill and eloquence of the defendant's lawyer.

b. Men of great wealth are rarely convicted while the friendless criminal is rarely acquitted.

5. There is no reforming influence in capital punishment. For

a. It takes no account of heredity and environment as causes of crime.

C. Its abolition has been followed by good results. For

1. In Michigan, Maine, and Wisconsin, murders have decreased since it has been abolished.

2. People have turned their thoughts to reforming criminals instead of killing them.

99. The Proposition. — That his hearers may know precisely what they are expected to believe or to do, the maker of an argument expresses his theme in the form of a definite proposition; thus, not "The right way to elect senators," but "United States Senators should (or should not) be elected by a direct vote of the people in the several States." The proposition is the exact statement of the conclusion which the writer or speaker has reached in his own mind, and to which he hopes to bring his audience by means of his argu-

ments. In formal debate the situation requires that the exact proposition be made known beforehand and that the precise meaning of the terms of the proposition, what it includes and what it does not include, be agreed to by both sides and explained at the outset. In less formal argumentation this is not usually deemed necessary. Nor is it always advisable; for if the audience is thought to be hostile to the speaker's views, the full statement of the proposition may best be deferred until his hearers have been prepared to receive it. Thus, in Burke's speech on Conciliation with the Colonies, you are made aware in the very first paragraph that Burke desires to conciliate the colonies somehow; in the ninth paragraph you learn that Burke's proposition is peace; that he proposes, by a simple plan, somehow to remove the ground of the difference between the colonies and the mother country; but it is not until the ninety-first paragraph that he lets his audience know precisely what he proposes: namely, that Parliament should establish, by passing certain resolutions, the principle of raising money in the colonies by voluntary grants of the colonial assemblies rather than by imposing taxes. Burke knew his audience to be out of sympathy with his proposition, and so he deferred its full and exact statement until he was ready to present his resolutions. For similar reasons, doubtless, the writer of the paragraph quoted on page 80, delayed announcing the full statement of his proposition until the very end of the paragraph had been reached. By this delay he was able to discourage opposition that would inevitably have been offered had the proposition been stated boldly at the outset.

Whether the proposition is stated at the beginning or is reserved until necessary explanations have been made, it is kept definitely in mind by the writer all of the time. He knows exactly what it is before he begins to write and holds it before him while writing.

100.

Assignments.

(a) Read the following and write out the exact proposition that was in the father's mind on the subject of shooting birds.

He went hunting the very next Saturday, and at the first shot he killed a bird. It was a suicidal sap-sucker, which had suffered him to steal upon it so close that it could not escape even the vagaries of that wandering gun-barrel, and was blown into such small pieces that the boy could bring only a few feathers of it away. In the evening, when his father came home, he showed him these trophies of the chase, and boasted of his exploit with the minutest detail. His father asked him whether he had expected to eat the sap-sucker, if he could have got enough of it together. He said no, sap-suckers were not good to eat. "Then you took its poor little life merely for the pleasure of killing it?"

—HOWELLS: *A Boy's Town*, p. 154.

(b) Is the first sentence, or the last, or a combination of the two, the exact proposition in the following?

When men strike, the side which can afford to be idle the longest will win. The masters are usually rich enough to live on their accumulated property for some time. The men often have no savings, and rarely, if ever, have large ones. They may belong to a trade-union which will supply them with means of subsistence for some time, but the small funds of such a society, divided among a number of men, cannot go far. The masters must have the men work

in order to have their capital yield them anything, but the men must work in order to live. It is plain that the masters can, as a rule, stay idle the longest.

—LALOR AND MASON: *A Primer of Political Economy*.

(c) A debate on the proposition, "The present policy of the administration in the Philippines is right" was unsatisfactory to everybody because the two contending sides could not agree, before the debate, as to the meaning of the first three words. One side argued this proposition: "The present policy aims at establishing law and order"; the other side argued this: "The present policy results in oppression, cruelty, and land-grabbing." Can you phrase a proposition on this question so as to obviate the difficulty? It must be a proposition that will mean the same thing to both sides. Is the word "right" perfectly clear as used in the proposition? Try modifying the word "right" by some adverb.

(d) Criticise the wording of one of the following propositions. The words that are ambiguous or in need of definition or modification are printed in italics.

1. The Nicaragua route is *better* than the Panama route for an interoceanic canal. (For what purpose better? — commercially? cheaper? more sanitary?)

2. Monday is *better* than Saturday for the weekly school-holiday. (Better for whom? — pupils, teachers, community, parents?)

3. *Trusts* should be prohibited by law. (What is meant by trusts in this proposition? Will a dictionary definition serve the purpose?)

4. United States senators should be elected by direct vote of the people. (Should all of the people vote for all of the senators, state lines being ignored?)

5. Immigration should be *further* restricted. (How much further? Would it not be clearer whenever possible to discuss some measure that is pending before Congress? — thus, House Bill No. — should be passed without amendment.)

6. Sunday *recreations* are morally wrong. (What is included in the term recreations, and what would you personally exclude if arguing the proposition?)

7. Pope was not a *true poet*. (What is a true poet?)

8. Thoreau was an *anarchist*. (What makes a man an anarchist?)

9. A high school education does not insure success in life. (Is a high school education the same thing everywhere and for everybody? What is success in life?)

10. The study of Latin is more important than the study of botany. (More important to everybody? What is meant by more important?)

101. Arguments for the Proposition. — Whatever helps to persuade others to accept a proposition as true is an argument for the proposition, a reason for believing it. The fact that *A* is a financier long accustomed to the safe management of large funds, is an argument for the proposition that "*A* should be elected city treasurer." The absence of any accusation affecting *A*'s integrity or ability to perform the duties of the office, is a further argument for the same proposition. As an argument for the proposition that "revenue by voluntary grant of the colonial legislatures is the most productive means of obtaining money from the colonies," Burke cited the fact that the colonies had granted voluntarily more than two hundred thousand pounds sterling for his Majesty's service. As a further argument for the same proposition, he pointed to the absence of revenue from imposing taxes on the colonies. **A pertinent fact and the absence of a pertinent fact are alike arguments for a proposition.**

The mayor of a city, a candidate for reelection, was accused of unfriendliness to the working classes because

he had vetoed an appropriation for free band concerts. As an argument that the accusation was false, the absence of any motive for unfriendliness was urged, and the circumstance was pointed out that there was no money left in the city treasury to meet that or any other appropriation. The very circumstance that he had vetoed the measure when a candidate for reëlection was cited as an argument for his good faith. A certain house with windows and doors secure has been robbed. After the robbery, the lock on one window is found to have been broken. This circumstance is an argument that the robbery was probably committed by some one from without. If there is no sign that the windows and doors have been tampered with, this circumstance is an argument that the robbery was committed by, or in collusion with, an inmate of the house. **A mere circumstance, if pertinent to the proposition, and the absence of a circumstance, are alike arguments.**

Burke in the conciliation speech offered, as an argument that concession was in accordance with the English constitution, four historical instances or examples,—the cases of Ireland, Wales, Chester, and Durham,—showing that these had been pacified by giving them full English privileges and rights. As noted just below, one of the charges against Lord North's plan of conciliation was that it was "without example of our ancestors." Thus, he virtually made an argument out of Lord North's inability to produce from English history any example or instance of such a scheme as his. **Specific instances, if pertinent, are arguments for a proposition ; and the absence of a specific instance is also an argument, counting against a proposition needing such support.**

In favor of the simplicity of his scheme for conciliating the colonies, Burke used as arguments the following principles and maxims: "Refined policy ever has been the parent of confusion; and ever will be so, as long as the world endures. Plain, good intention, which is as easily discovered at the first view as fraud is surely detected at last, is, let me say, of no mean force in the government of mankind. Genuine simplicity of heart is an healing and cementing principle." In another part of his speech, Burke pointed out the absence of any intelligible principle in Lord North's plan for dealing with the colonies, as an argument against it. "First, then, I cannot admit that proposition of a ransom by auction—because it is a mere project. It is a thing new; unheard of; supported by no experience; justified by no analogy; without example of our ancestors, or root in the constitution. It is neither regular parliamentary taxation nor colony grant. *Experimentum in corpore vili*¹ is a good rule, which will ever make me adverse to any trial of experiments on what is certainly the most valuable of all subjects—the peace of the empire." A principle, a maxim, an appeal to experience or to authority, is an argument for a proposition, if pertinent to it; and so is the absence of any one of these, if the absence is significant.

Back of every proposition there will be found certain theories that will influence, or even determine, a person's attitude toward the proposition as soon as the theories are recognized, and will lead him to find reasons for or against it. If it is a question whether or not "A should be graduated, though he has never studied algebra,"

¹ Make experiments on something worthless.

those who favor and those who oppose his graduation will, consciously or unconsciously, be found to hold to two conflicting theories of education. If the question is whether or not "this shade tree should be cut down in order to widen the street," we soon discover, from what people say for or against the proposition, that there are many theories of "improvement" "progress," and the like, on the one hand, and conflicting theories of "beautifying the city," "preserving old landmarks," "the duties of city officers," on the other. What a person thinks about the proposition, "Cities should own and operate street railways," may be determined by a theory of government, or by some theory of taxation or of labor. The proposition, "Sunday base-ball should be prevented," involves theories of personal, as well as public, rights and morals, and of the state's relation thereto. A person may be fully cognizant of the theory underlying the proposition, and may present it openly; or he may be only vaguely conscious of it, and, assuming it to be true, may make appeals to it as if it were accepted by all as an axiom. In either case the theory is present, and is used as an argument for the proposition. It is important, therefore, in studying a proposition, to penetrate beneath the surface to the various conflicting theories that underlie it. One way of doing this is to ask the question, On what theory or theories could this proposition be attacked and defended? or, if it be a proposition that has long been discussed, On what theory or theories has it been attacked and defended? How did the proposition come to be discussed? What was the origin of the controversy? What must be assumed to be

true in order that the proposition may be fairly regarded as debatable? If any one of these questions can be answered by reading and thinking, one or more underlying theories will be discovered with which the proposition will square. **A general theory with which the proposition agrees, if accepted as true or proved true, is an argument in favor of the proposition.**

Every argument, of whatever kind, involves an element of fact and an element of theory. A fact is adduced because it is supposed to have a certain meaning, that is, because a certain inference may be drawn from it. A theory is adduced because it explains or gives a meaning to certain facts of the case. Thus, the fact that *A* is a financier long accustomed to the safe management of large funds, when used as an argument for electing *A* city treasurer, involves the theory that "all men who have been accustomed to the safe management of large funds make good city treasurers." The theory that "the state should prevent people from interfering with one another's rights," when used as an argument for the proposition, "Sunday base-ball should be prevented," raises a question of fact: "Does Sunday base-ball interfere with the rights of certain classes of the people?" **A fact, circumstance, etc., becomes an argument because an inference is drawn from it.**

102.

Assignments.

(a) What is the proposition of each of the following paragraphs? What is offered as an argument for each proposition? Do you find one fact or circumstance counting directly and independently of the others, in favor of the proposition? or do you find that two or more facts and circumstances are joined so as to count together in favor of the proposition?

1. The death of Cæsar was an irreparable loss. It involved the state in civil wars for many a year, until, in the end, it fell again under the supremacy of Augustus, who had neither the talent, nor the will, nor the power to carry out Cæsar's beneficent plans. Cæsar's murder was a senseless act. Had it been possible at all to restore the Republic, it would have inevitably fallen into the hands of a most profligate aristocracy, who would have sought nothing but their own aggrandizement, would have demoralized the people still more, and would have established their own greatness upon the ruins of the country. It is only necessary to recollect the latter years of the Republic, the depravity and corruption of the ruling classes, the scenes of violence and bloodshed which constantly occurred in the streets of Rome, to render it evident that peace and security could not be restored except by the strong hand of a sovereign. The Roman world would have been fortunate if it had submitted to the mild and beneficent sway of Cæsar.

2. Competition is no security for quality of goods. On the great scale of modern transactions, with the immense increase in the quantity of business competed for, dealers are so little dependent on permanent customers that character is much less essential; while there is also far less certainty of their obtaining the character they deserve. The low prices which a tradesman advertises are known to a thousand, for one who discovers that the bad quality of the goods is more than an equivalent for their cheapness.

(b) What can you find in *The Merchant of Venice*, Act II, Scenes 7 and 9, and Act III, Scene 2, to serve as arguments that Portia knew which of the caskets contained her portrait? Notice what she said in each of the three scenes. Notice her manner each time. Write the argument.

(c) What circumstances in *The Merchant of Venice*, Act III, Scene 2, might be used as an argument that Portia helped Bassanio to choose the right casket? Write the argument.

(d) How can the absence of any question as to the authorship of Shakespeare's plays for several generations after his death be used as an argument? Write the argument.

(e) Find facts and circumstances counting for or against one of the following propositions and write the argument:—

1. Shakespeare intended to belittle Cæsar's character in order to exalt Brutus's.

2. In the quarrel between Brutus and Cassius the latter was right.

3. Mark Antony's speech was more effective than Brutus's.

4. Brutus was persuaded on insufficient evidence to join the conspiracy.

5. Brutus's motive in entering into the conspiracy was more commendable than Cassius's.

(f) What specific instances can you adduce in favor of the proposition that "Wealthy men are to-day sensible of their obligations to the public," or that "A student who excels in mathematics will excel in physics," or that "The inaccuracy of newspapers is excusable." Write on one of the foregoing propositions.

(g) What question of fact or of theory is implied in the following:—

1. Women should be given the right to vote because they will purify politics.

2. Women should not be given the right to vote because they do not want it.

3. Portia was merciful because she delivered that fine speech beginning, "The quality of mercy is not strained."

4. Portia was not merciful because she showed no mercy for Shylock after his sentence had been pronounced.

(*h*) Must we assume that the person who advocates the following proposition is opposed to all foot-ball games? — “Interscholastic foot-ball games should be prohibited.” What other assumption is possible? What other theory may he hold, consistent with the proposition?

(*i*) What considerations probably led to the first discussion of the proposition, “Monday is better than Saturday for the weekly school holiday”?

(*j*) Would a knowledge of how and when the question originated help to an understanding of these propositions? — “Lord Bacon wrote the plays attributed to Shakespeare”; “The Boer Republics ought to have been given their independence by England”; “The Panama interoceanic canal should be completed”; “The United States should hold the Philippine Islands permanently as colonies.”

(*k*) What was the theory held by the old gentleman mentioned below in regard to fathers and sons?

I remember hearing an old gentleman (who represented old English feeling in great perfection) say that it was totally unintelligible to him that a certain member of parliament could sit on the liberal side of the House of Commons. “I cannot understand it,” he said; “I knew his father intimately, and he was always a good Tory.”

103. Tests of Arguments. — Of course no honest person ever uses anything as an argument without believing that it applies to the proposition to be proved. Yet the dangers of mistake in selecting facts, and especially in using them, making inferences from them, interpreting them so that they will count, are manifold. Hence it was necessary in enumerating the different things that may count as arguments to make this important qualification: **The facts, circumstances, specific instances, appeals to experience or to authorities, precedents, principles,**

maxims, and theories, must be pertinent to the conclusion that one is trying to establish, that is, to the proposition.

How easy it is to make wrong inferences every one can illustrate in his own experience. In the second paragraph of the following, Howells warns his readers against the equally common danger of making too broad an inference.

When I see five or six boys now lying under a tree on the grass, and they fall silent as I pass them, I have no right to say that they are not arranging to go and carry some poor widow's winter wood into her shed and pile it neatly up for her, and wish to keep it a secret from everybody; but forty years ago I should have had good reason for thinking that they were debating how to tie a piece of her clothesline along the ground so that when her orphan boy came out for an armload of wood after dark he would trip on it and send his wood flying all over the yard.

This would not be a sign that they were morally any worse than the boys who read *Harper's Young People*, and who would every one die rather than do such a cruel thing, but that they had not really thought much about it.

—HOWELLS: *A Boy's Town*, p. 207.

The bridge was close by the market-house, but for some reason or no reason the children never played in that bridge. Perhaps the toll-house man would not let them; my boy stood in dread of the toll-house man; he seemed to have such a severe way of taking the money from the teamsters.

—HOWELLS: *A Boy's Town*, p. 58.

Some of the boys were said to be the beaux of some of the girls. My boy did not know what that meant; in his own mind he could not disentangle the idea of bows from the idea of arrows. — HOWELLS: *A Boy's Town*, p. 58.

Another test of arguments has to do with their different force and validity. Absolute certainty is not possible. We must usually be content with something less. When we say that a thing is "morally certain," we imply that we are convinced that it is safe to act upon it. The best that most arguments can accomplish is to establish a high degree of probability that the proposition is true. Various degrees of probability may be distinguished in various kinds of arguments, ranging from high to low, and ending with mere possibility. Some arguments only tend to show that the proposition might be or ought to be true. This is illustrated in the following paragraph on the proposition, *Hamlet was really mad*.

From the natural structure and working of his mind; from the recent doings in the royal family; from the state of things at the Court; still more from his interview with the Ghost, and the Ghost's appalling disclosures and injunctions, "shaking his disposition with thoughts beyond the reaches of his soul"; above all, from his instant view and grasp of the whole dire situation in which he is now placed;—from all this, he *ought* to be crazy; and it were vastly to his credit, both morally and mentally, to be so: we might well be amazed at the morbid strength or the natural weakness of his mind, if he were not so. We are told that, against stupidity, the gods themselves are powerless. And, sure enough, there are men with hearts so hard, and with heads so stolid and stockish, that even the gods cannot make them mad; at least, not, unless through some physical disease. Hamlet, I think, can hardly be a man of that stamp.

—HUDSON: *Shakespeare's Life, Art, and Characters*, II, p. 270.

Further arguments or arguments of a different kind may furnish reasons for inferring that the proposition is probable. Thus Professor Hudson continues the argument quoted above by offering the argument that a man after such an experience with a ghost as Hamlet had could hardly continue to be of the same mental soundness as he was before. Then he cites the fact that Hamlet is believed to be really mad by all the other persons in the play, except the King, whose evil conscience makes him suspicious that the madness is assumed to cover some evil design. "Of course," argues Professor Hudson, "this so general belief arises because he acts precisely as madmen often do ; because his conduct displays the proper symptoms and indications of madness. . . . And indeed it seems to be admitted that if Hamlet were actually mad, he could not enact the madman more perfectly than he does. . . . But if so, then what ground is there for saying it is not a genuine case?" He also mentions several distinguished physicians of approved skill in the treatment of insanity who, in our time, have made a special study of Hamlet's case and have all come to the conclusion that Hamlet was really mad. Evidence like this last tends to show that the case under discussion is not exceptional, many other similar cases being quoted that are not disputed. This greatly heightens the probability that the proposition is true.

From all this it is clear that the relative weight of the different arguments should be carefully considered, and that the arguments should be the best of which the case is capable.

A third test of arguments arises from the natural demand for consistency. Inferences drawn by the same

person from the same facts must harmonize with one another. Thus Burke in the following passage from the *Speech on Conciliation* makes an argument out of the inconsistency of his opponents when they declare both that the trade laws are worthless and that they must be preserved.

The more moderate among the opposers of parliamentary concession freely confess that they hope no good from taxation; but they apprehend the colonists have further views, and if this point were conceded, they would instantly attack the trade laws. These gentlemen are convinced that this was the intention from the beginning, and the quarrel of the Americans with taxation was no more than a cloak and cover to this design. Such has been the language even of a gentleman of real moderation, and of a natural temper well adjusted to fair and equal government. I am, however, Sir, not a little surprised at this kind of discourse whenever I hear it; and I am the more surprised on account of the arguments which I constantly find in company with it, and which are often urged from the same mouths, and on the same day.

For instance, when we allege that it is against reason to tax a people under so many restraints in trade as the Americans, the Noble Lord in the Blue Ribbon shall tell you that the restraints on trade are futile and useless; of no advantage to us, and of no burthen to those on whom they are imposed; that the trade to America is not secured by the Acts of Navigation, but by the natural and irresistible advantage of a commercial preference.

Such is the merit of the trade laws in this posture of the debate. But when strong internal circumstances are urged against the taxes; when the scheme is dissected; when experience and the nature of things are brought to prove, and do prove, the utter impossibility of obtaining an effective revenue from the Colonies; when these things are pressed,

or rather press themselves, so as to drive the advocates of Colony taxes to a clear admission of the futility of the scheme—then, Sir, the sleeping trade laws revive from their trance; and this useless taxation is to be kept sacred, not for its own sake, but as a counter-guard and security of the laws of trade.

Then, Sir, you keep up revenue laws which are mischievous, in order to preserve trade laws that are useless. Such is the wisdom of our plan in both its members. They are separately given up as of no value; and yet one is always to be defended for the sake of the other.

104.

Assignments.

(a) Find in the *Merchant of Venice* at least one argument in favor of one of the following propositions: also evidence against the others that conflict with it. Write the argument.

1. Shakespeare shared the prejudice of his age against the Jews.

2. Shakespeare meant by this play merely to show the terrible injustice which the Jews suffered in his day.

3. Shakespeare wanted his audience to understand that the worst features of the Jewish character were a natural retribution upon Christians for the centuries of wrong they had heaped upon the Jewish race.

4. The deepest lesson of the play is found in the moral insensibility of all the characters, including Portia, to the wrong done Shylock.

5. Shakespeare wanted his audience to sympathize with Shylock.

(b) Thomas Campbell was the first editor of Shakespeare to defend Shylock. In his edition of the plays, in 1838, he said:—

In the picture of the Jew there is not the tragic grandeur of Richard III, but there is a similar force of mind and the

same subtlety of intellect, though it is less selfish. In point of courage I would give the palm to Shylock, for he was an ill-used man and the champion of an oppressed race; nor is he a hypocrite, like Richard. In fact, Shakespeare, while he lends himself to the prejudices against Jews, draws so philosophical a picture of the energetic Jewish character that he traces the blame of its faults to the iniquity of the Christian world. Shylock's arguments are more logical than those of his opponents, and the latter overcome him only by a legal quibble. But he is a usurer and liver on the interest of lent moneys; and what but Christian persecution forced him to live by these means? But he is also inhuman and revengeful. Why? Because they called him a dog and spat upon his Jewish gaberdine. They voided their rheum upon him, and he in return wished to void his revenge upon them. All this is natural, and Shylock has nothing unnatural about him.

What inference do you draw from the fact that no previous editor of Shakespeare expressed such an opinion about Shylock? Suppose some one should say: "This inference is not warranted. Previous editors didn't mention it because it was self-evident." How would you make reply?

(c) Apply the three tests of arguments to the selections on pages 53, 79, 81, 82, and 112 of this book. Ask yourself the questions: Is the argument pertinent? Is there any inconsistency? Is there any other or perhaps better argument that might be used?

(d) Find three arguments in favor of one of the following propositions. Which one of the three do you regard as indispensable? Write the arguments, putting the strongest last.

1. Cooking and sewing should be taught in the public schools.

2. Examinations are a true test of scholarship.

3. The education of girls should be the same as the education of boys.

(e) Which of the arguments indicated in the briefs on pages 336 and 337 are indispensable? Which are weaker arguments than the others?

(f) Which test does Macaulay apply in the first two paragraphs of the following, and which test in the third paragraph?

The advocates of Charles, like the advocates of other malefactors against whom overwhelming evidence is produced, generally decline all controversy about the facts, and content themselves with calling testimony to character. He had so many private virtues! And had James the Second no private virtues? Was Oliver Cromwell, his bitterest enemies themselves being judges, destitute of private virtues? And what, after all, are the virtues ascribed to Charles? A religious zeal, not more sincere than that of his son, and fully as weak and narrow-minded, and a few of the ordinary household decencies which half the tombstones in England claim for those who lie beneath them. A good father! A good husband! Ample apologies indeed for fifteen years of persecution, tyranny, and falsehood!

We charge him with having broken his coronation oath; and we are told that he kept his marriage vow! We accuse him of having given up his people to the merciless inflictions of the most hot-headed and hard-hearted of prelates; and the defence is, that he took his little son on his knee and kissed him! We censure him for having violated the articles of the Petition of Right, after having, for good and valuable consideration, promised to observe them; and we are informed that he was accustomed to hear prayers at six o'clock in the morning! It is to such considerations as these, together with his Vandyke dress, his handsome face, and his peaked beard, that he owes, we verily believe, most of his popularity with the present generation.

For ourselves, we own that we do not understand the common phrase, a good man, but a bad king. We can as

easily conceive a good man and an unnatural father, or a good man and a treacherous friend. We cannot, in estimating the character of an individual, leave out of consideration his conduct in the most important of all human relations; and if in that relation we find him to have been selfish, cruel, and deceitful, we shall take the liberty to call him a bad man, in spite of all his temperance at table, and all his regularity at chapel.

105. Arrangement and Amplification of Arguments. —

It was noted in Section 103 that the various arguments that may be offered in favor of a proposition differ in weight and value. Some of them produce moral certainty, others different degrees of probability. This gives a useful hint as to the arrangement of arguments, though it should be borne in mind that there are no invariable rules on the subject. Good sense dictates that the strongest argument should be reserved until the last, because what is last said is best remembered. But the beginning is a strategic point as well as the end. It will not do then to put the weakest argument first. Appropriate to the beginning is an argument that is supposedly familiar to all. Being familiar it affords an easy introduction to arguments that are not so familiar or so easy of apprehension. It is usually the argument that comes to your mind first, not the one which you have sought out in books or have reached after hard thinking. This most familiar argument will naturally call up the objection that is most commonly made to the proposition. Reasons why the objection is not sound are then in place. The objection being disposed of, one is again face to face with the proposition itself. Arguments establishing probability in favor of

the proposition may then be taken up in the order of increasing strength until the strongest of all is reached. This may be an argument showing the desirability of the thing proposed, the effects that are to be expected, the interests that are to be affected beneficially. Objections will be considered and answered in connection with those arguments against which they would naturally be urged. The very end is not the place for considering objections. That should be reserved for a concluding summary reaffirming the principal arguments that have been made.

The order of arguments thus recommended is about as follows :—

(1) A strong argument for the proposition, chosen because it is familiar to the audience.

(2) The answer to this argument refuted.

(3) Succeeding arguments, with refutation of answers, arranged in the order of climax, the conclusion to be a summary.

After collecting arguments and before writing them out in full, it is highly desirable that they be displayed to the eye in a manner that will show their logical relationship to each other and to the main proposition. In other words, a brief like that on page 337 should be made. This is desirable for three reasons: (1) All that is to be said can be seen as a whole, and the soundness of each part can be tested separately before the writing begins; (2) if there are any gaps, or omissions of necessary arguments, they may be detected and filled; (3) the brief supplies a guide while the writing is being done. There are two respects in which a brief differs from an ordinary outline. In the first place, it is made

up of complete sentences. In the second place, each sentence reads as a reason for the sentence of next higher rank.

Suppose that some one has decided to write an argument in favor of the proposition, "Interscholastic foot-ball promotes the best interests of high schools." His reading and thinking on the proposition will result in an accumulation of notes, having no order or arrangement, and showing no clear relationship to each other. The following is such a collection: —

1. Foot-ball as proper a game for high schools as colleges.
2. Students need exercise.
3. The team promotes a healthy spirit of loyalty to the high school.
4. The team an object of pride.
5. Those who look at the games are benefited too, — kept in open air.
6. Benefits to players.
7. You can't have foot-ball without interscholastic games.
8. Foot-ball players as good students as the average.
9. Keeps some boys in school longer.
10. Nobody would try for the team if there were no important games coming on.
11. Learn about other high schools.
12. Not so dangerous as represented.
13. Revise the rules to correct evils; don't abolish the game.

Now if he is wise the writer of these notes will have accumulated them on separate small sheets of paper or cards, one note to a sheet or card so that rearrangement can be easily made. He tries several arrangements, putting those together that belong together, and discovering some that include others as subordinate. He also makes for each set of notes a heading to which the set is subordinate. Then he turns his notes into sentences, indicating their respective rank by numbers and letters and by the system of indention shown below. The result is the brief.

Proposition: Interscholastic foot-ball promotes the best interests of high schools. Because

A. Foot-ball (interscholastic and otherwise) is a beneficial form of athletics. For

1. It promotes the health of the players. For
 - a. The players must observe the rules against smoking and excesses of all kinds.
 - b. They are kept much in the open air at vigorous play.
2. It promotes the health of the onlookers. For
 - a. It brings many into the air who are inclined to stay indoors too much.
3. Objection answered. The dangers of the game are exaggerated. For
 - a. The injuries to players are few and not usually serious.
 - b. They can be diminished by stricter rules.
4. Interest in the game keeps some boys in school longer.
5. Objection answered. Foot-ball players are as good students as the average.
6. It promotes self-control, courage, and obedience in the players.
7. It is beneficial to colleges; why not to high schools?

B. Interscholastic games are advantageous. For

1. They enable visiting students to learn more about other schools.
2. There would be no foot-ball without the interscholastic games.
3. They promote loyalty to the high school.

The brief does not show the reasons for the arguments of the lowest rank, — those marked *a*, *b*, *c*, etc., — nor in some cases for the arguments marked 1, 2, 3, etc. Yet it is upon these reasons that all of the arguments of higher rank must stand or fall. It is evident that facts, circumstances, particulars, illustrations, statistics, authorities, must be ready by which to prove the unsupported arguments of the lowest rank. 1 *a*, for example, demands that the rules be mentioned, whereas 3 *b* requires a statement of the stricter rules proposed; 4 and 6 need explanation and examples to support them; 5 calls for local examples; *B* 1, 2, 3, need to be explained by telling how visiting students learn about other schools, and why there would be no foot-ball without the interscholastic feature.

It is usually true of a brief that the real items of fact on which all of the arguments rest do not appear in it. When the writing of the argument is begun, therefore, these final facts must not be forgotten. There is also call for a large amount of amplification. Enough must be said on each argument to carry conviction that the proposition is true. Notice how circumstantial this writer is, even when giving a specific instance.

There has been a capital illustration lately how helpless many English gentlemen are when called together on a sudden. The Government, rightly or wrongly, thought fit to intrust the quarter-sessions of each county with the duty of combating its cattle plague; but the scene in most "shire halls" was unsatisfactory. There was the greatest difficulty in getting not only a right decision, but *any* decision. I saw one myself which went thus. The chairman proposed a very complex resolution, in which there was much which

every one liked, and much which every one disliked, though, of course, the favorite parts of some were the objectionable parts to others. This resolution got, so to say, wedged in the meeting; everybody suggested amendments; one amendment was carried which none were satisfied with, and so the matter stood over. It is a saying in England, "a big meeting never does anything"; and yet we are governed by the House of Commons, — by "a big meeting."

— BAGEHOT: *The English Constitution*, p. 207.

Notice also with what fulness the writer of the following illustrates his meaning, before he announces his proposition in the fourth sentence.

If a servant girl applies for employment in a family, we demand, first of all, a recommendation from her former mistress. If a clerk is searching for work, he carries with him, as the *sine qua non* of success, certain letters which vouch for his honesty and ability. If a skilled workman becomes discontented and throws up his job, he has a right to ask of his employer an indorsement, and armed with that he feels secure. Why should not every immigrant be required to bring a similar indorsement with him? Why should we allow the whole riffraff of creation to come here, either to become a burden on our charitable institutions, or to lower the wages of our own laborers by a cutthroat competition? We have already had too much of that sort of thing. If a foreigner has notified the nearest United States consul of his intention to emigrate, and the consul, after due examination, has pronounced him a proper person, let him come by all means. We have room enough for such persons. But for immigrants who have neither capital nor skill, who never earned a living in their own country and will never earn one here, we have no room whatever.





FIGURE 21.



FIGURE 22.

106.

Miscellaneous Assignments.

(a) Identify, by comparison with the other pictures and with the *Prologue* itself, each of the small figures of the Canterbury Pilgrims from the Ellesmere manuscript in Figure 9 (page 254). Write an argument showing that in each case the character you have chosen is the right one.

(b) Examine the ideal picture of Æsop on page 363 (Figure 20). Does Æsop as he is there represented look like the sort of person who could compose the well-known fables? Endeavor to convince a classmate that the artist has (or has not) imagined a suitable face and figure.

(c) The picture entitled the *Martyr's Daughter*, on page 364 (Figure 21), may be interpreted in several different ways. After careful study of it, interpret it in your own way, and then attempt to prove that your interpretation is correct.

(d) Suppose that some question has arisen regarding the relationship of the three characters in the picture on page 365 (Figure 22). Give your view and defend it by the strongest arguments you can think of.

CHAPTER XII.

POETRY.

107. Introductory. — Ruskin says that poetry is “the suggestion by the imagination, in musical words, of noble grounds for noble emotions,—love, veneration, admiration, and joy, with their opposites.” The poet working upon the imagination creates or awakens in us new and beautiful conceptions of the world.

The object of poetry is the communication of exalted pleasure; and thus the term *poetry* implies an antithesis to the term *science*, since the object of science is not pleasure, but truth, “hard facts.” Poetry is usually expressed in verse, and science in prose; but not everything that is written in verse is poetry, and poetic thought is often found in prose form.

In style, poetry is rhythmical and regular; that is, its preferred form is verse arranged in lines of fixed lengths, composed of regularly recurring accented and unaccented syllables. In diction, poetry may employ abbreviated expressions, picturesque expressions, epithets, and archaic words, in cases in which these would be out of place in prose. Poetry frequently takes other liberties which would not be permitted to prose,—in an unusual order of words and sentence-elements.

The materials of poetry are drawn (1) from external nature, the sounds, colors, movements, and impressiveness of which we are helped to appreciate by means of

poetry ; (2) from human life, — man's deeds, emotions, intellectual powers, courage, and greatness.

Poetry deals with concrete rather than abstract notions ; that is, if a poet wishes to hold up for our admiration generosity, for instance, he does this by detailing a particular and beautiful instance of generosity, and not by talking about the abstract virtue generosity itself. He embodies general ideas in particular images, and for this reason he expresses his thought largely in figures, many of which owe their effectiveness to their concreteness.

108. Kinds of Poetry. — Poetry is of three kinds : epic, dramatic, and lyric poetry. A fourth division is often made for convenience, called didactic poetry. Epic and dramatic poetry are alike in one respect : both embody a story ; but they differ in many respects, one of which is this, — in the epic the poet narrates the story himself, whereas in the drama the poet himself does not appear ; he makes the actors show what the story is by what they do and say.

109. Epic Poetry. — Epic poetry is that kind in which the poet himself narrates a story as if he were present. In this sense, epic poetry and narrative poetry mean the same thing. Epic poetry is subdivided as follows : —

1. *The Great Epic.* — In this the poet narrates, in stately, uniform verse, a series of great and heroic events, in which gods, demi-gods, and heroes play the most conspicuous parts. The Great Epic (1) has a noble theme based on mythology, legend, or religion,

involving, therefore, a supernatural element; (2) it has a complete and unified story-plot, the action of which is concentrated in a short time, and the chief events partly or wholly under superhuman control; (3) it has a hero, of more than human proportions, and other characters human and divine; (4) it is simple in structure, smooth, uniform, and metrical, dignified and grave in tone; (5) it employs dialogue, and may employ episode, which is a story not needed for the main plot, although connected with some part of the action; (6) it enforces no moral; the moral must be discovered from the story, and the interest centres in the action.

The *Odyssey* and the *Iliad* are great epics which grew up among the early Greeks; *Beowulf* is a great epic which grew up among our remote ancestors. Later poets who made great epic poems are Vergil, who made the *Æneid*, and the English poet Milton, who made *Paradise Lost*.

The Mock Epic treats of a trivial subject in the heroic style of the great epic. An example is Pope's *Rape of the Lock*. Butler's *Hudibras* is satire in mock-epic style.

2. In the *Metrical Romance*, or narrative of adventure (1) the theme is less noble and grand than in the great epic, and the supernatural element, if occasionally admitted, is less prominent; (2) the action is less concentrated, and the chief events are partly or wholly under human control; (3) the element of love, which is almost absent in the great epic, is conspicuous; (4) the metre is less stately, and the style more easy and familiar. The Romance is a product of the age of

chivalry. Spenser's *Faery Queene* is an example. Modern Romances are Scott's *Marmion* and *The Lady of the Lake*.

3. *The Tale* is a still humbler form of narrative poetry; it tells a complete story, with love or humor predominant. Chaucer's *Canterbury Tales* and Longfellow's *Tales of a Wayside Inn* furnish some examples. Poe's *Raven*, Byron's *Corsair*, Burns's *Tam O'Shanter*, and Tennyson's *Enoch Arden* and *Dora* are tales.

4. *The Ballad* is generally shorter and is always less discursive than the tale; it tells its story rapidly and simply. Ballads were originally folk-songs; like the oldest epics, they grew up among the people, and their authors are commonly unknown. *Chevy Chase*, *Sir Patrick Spens*, the *Robin Hood* ballads, and the *Battle of Maldon* are examples. Later, poets made ballads: Campbell's *Battle of the Baltic* is a martial ballad; Whittier's *Maud Muller*, a love ballad; Coleridge's *The Ancient Mariner*, a superstitious ballad; Macaulay's *Lays of Ancient Rome* are historical ballads.

5. *The Pastoral* is a slightly narrative poem depicting rural life, with a large element of description, but with little action. Keats's *Endymion*, Goldsmith's *Deserted Village*, and Thomson's *Seasons* are examples.

6. *The Idyll*.—This word means "a little picture." It has been used in two senses: (1) a short narrative poem giving little pictures of simple country life, quiet, homely scenes, and appealing to gentle emotions. In this sense, it is but another name for the short Pastoral. Examples are, Longfellow's *Evangeline*, Whittier's *Snow-Bound*, and Burns's *Cotter's Saturday Night*. (2) A short narrative poem giving pictures of a more

highly spectacular life, involving scenes of action, and appealing to strong emotions. Such are Tennyson's *Idylls of the King* and some of Browning's poems.

110. Dramatic Poetry.—The drama, like the epic, deals with the past, but the drama represents the past in the present. It exhibits a story by means of characters speaking and acting in a series of situations so contrived as to develop a plot, and show a single controlling purpose. This subordination of all actions to the controlling purpose of a play is known as unity of action. The drama, when enacted on the stage, employs scenery and costume to produce the impression of reality. The drama is "imitated human action," but it does not imitate a series of human actions exactly as they occur in actual life; it selects *typical* actions and arranges these with a single purpose, as they *might* occur. The drama is divided into "acts," usually five in number, the earlier acts exhibiting the causes, starting conflicting lines of action, entangling and developing these to a climax or height of interest which is usually reached in the fourth act, the last act exhibiting the consequences of the action, the *dénouement*. The whole play thus makes a complete story.

1. *Tragedy* (1) deals with solemn themes showing a mortal will at odds with fate; (2) produces, in the mind of the spectator, pity and terror and awe, driving out trivial and unworthy thoughts; (3) leads through a complicated plot to a catastrophe, the final overthrow of the mortal who has been either criminal in his motive (*Macbeth*) or mistaken in his motive (*Othello*); and (4) this catastrophe is foreshadowed, is felt to be com-

ing, and when it does come is felt to be inevitable, beyond human power to prevent. Tragedy prefers verse; its language is nobler than that of daily life, so that we are not reminded of common concerns even by the words used, but live for the time in a higher and nobler world, the world of the imagination. *Julius Cæsar*, *Lear*, *Hamlet*, *Romeo and Juliet*, are examples. Such a play as the *Merchant of Venice*, in which both tragedy and comedy are present in a subdued form, is classified as *Reconciling Drama*.

2. *Comedy* (1) deals with lighter themes, with the follies, accidents, or humors of life; (2) produces no terror or pity, but produces amusement or mirth; (3) ends not with a catastrophe, but brings the story to a conclusion naturally desired, all ending as we would have it; (4) does not foreshadow the end, as tragedy does, but frequently surprises us happily. Comedy is nearer to daily life, does not employ verse so often as tragedy does, inclines to prose, and employs less noble language. In Comedy Proper, such as Shakespeare's *As You Like It* and *Twelfth Night*, Goldsmith's *She Stoops to Conquer*, and Sheridan's *Rivals*, the amusement may arise both from the characters and from the plot or from either alone. Comedy Proper does not result in continued peals of uproarious laughter. In the Farce we have a short comedy that does so result. The Farce is "broad" in its effects, and consists of highly ridiculous situations and greatly exaggerated characters. Melodrama introduces music, is partly spoken and partly sung; in modern melodrama the scenes are highly romantic and sensational. The Mask was a kind of pastoral drama of simple plot, rural, romantic

scenes, and masked characters (shepherds and shepherdesses mainly), with some supernatural personages. Originally it was largely song and dance by masked characters. Milton's *Comus*, the greatest English Mask, showed to what perfection the Mask might be developed, and what a lofty moral tone might be given to it. The Opera is properly a kind of comedy in which the actors sing their parts, the words having less importance than the music, and the whole being of little literary value. But in Grand Opera we have the best music joined to high and serious themes of legendary or romantic character, and sometimes the best poetry.

111. Lyric Poetry. — The Lyric is a poem which voices the personal feeling, sentiment, or passion of the poet himself. The word "lyric" shows that such poetry was originally sung to the accompaniment of the lyre or harp. Many lyrics are still set to music, though not primarily written to be sung. (1) The Lyric has to do with the inner feelings of the poet, not (like the epic) with outward events, and hence it is said to be subjective. (2) The best lyrics are sincere and imaginative. (3) Lyric Poetry expresses itself in many different forms of verse and metre, and does not have a preferred form, as the Great Epic and the Drama have. Lyric Poetry may be classified as follows : —

1. *The Song.* — This is usually short, simple in measure, and divided into stanzas each complete in itself but related to the sentiment of the whole. Sacred songs include hymns, psalms, choruses, and anthems. Secular songs may be patriotic, comic, moral, political, or sentimental, may treat of war, love, or death. The

song is the simple natural expression of the poet's immediate feeling.

2. *The Ode*. — This is the expression of intense feeling, feeling which has become enthusiasm in the poet. The Ode has a more elaborate structure and scheme of verse than the song. It is not intended to be sung. Keats's *Ode to a Nightingale*, Dryden's *Ode to St. Cecilia*, Wordsworth's *Intimations of Immortality*, Sir William Jones's *What Constitutes a State?* are examples.

3. *The Elegy*. — This expresses grief mingled with reflection; regret for the dead is its usual theme, or plaintive reflection on mortality. Gray's *Elegy*, Milton's *Lycidas*, Hood's *Bridge of Sighs*, Shelley's *Adonais*, Tennyson's *In Memoriam*, are examples. Whittier's *Ichabod* laments Webster's fall, his death to a high ideal.

4. *The Sonnet*. — This is a short poem in fixed form, limited to fourteen lines, and generally with a prescribed arrangement of rhymes. It usually deals with a single phase of feeling, but is sometimes less specific, and may be devoted to description. Milton, Wordsworth, Keats, Shakespeare, furnish examples.

5. *Dramatic Lyric*. — This is a lyric which vividly suggests human action. A single character located by the poet, speaks to an imaginary audience, and, by his suggestive words, pictures a scene, the actors, and what they did. To the imagination of the reader, it is as if a drama were being enacted. Browning's *The Patriot*, *The Bishop Orders His Tomb*, are examples.

6. *Simply Lyric*. — A great many lyrics lack the specific aims and characteristics mentioned under the foregoing heads. They are simply lyrics: Words-

worth's *Cuckoo*, Tennyson's *St. Agnes' Eve*, Burns's *To a Mouse*.

112. Didactic Poetry.—Epic, dramatic, and lyric poetry aim to give refined pleasure; they work on the imagination and the feelings. In their lower forms, however, an element of instruction, an aim to teach, an address to the intellect or reason sometimes enters. To describe this element, the adjective *didactic* is used. Spenser's *Faery Queene* is a metrical romance with a didactic element expressed in allegory. Wordsworth's *Excursion* is epic in plan and style, but is didactic in much of its philosophical reflection. Bunyan's *Pilgrim's Progress* is didactic allegory. When the didactic element becomes too prominent, and the principal aim is evidently to teach, the high title "poetry" is withheld. Pope's *Moral Essays* and the *Essay on Man* appeal to the reason and intellect, and not to the imagination at all.

Satire assumes the form of poetry (verse) merely to increase its sharpness. Satire aims to belittle men and events, to expose vice, weakness, folly, and to effect political or social reforms. Examples: Johnson's *London*, Butler's *Hudibras*, Lowell's *Biglow Papers*, Dryden's *MacFlecknoe* and *Absalom and Achitophel*, Byron's *English Bards and Scottish Reviewers*.

113.**Assignments.**

(a) Name your favorite poem. To which of the preceding classes does it belong?

(b) Turn over a volume of Tennyson's poems and see how many examples you can find of each kind of poetry. Make a complete list of them, classifying them under the divisions and subdivisions given above.

(c) In a volume of Longfellow's (or Whittier's, or Bryant's) poems find two poems the materials of which are drawn, respectively, from (1) external nature, (2) human life.

(d) Assign each of the following poems to its proper class: (1) Bryant's *Thanatopsis*; Holmes's *Last Leaf*, and *Nautilus*; Longfellow's *Golden Legend*, *Spanish Student*, *Excelsior*, *Paul Revere*, and *Psalm of Life*; Whittier's *Barbara Frietchie*, and *Tent on the Beach*; Lowell's *Vision of Sir Launfal*, and *The Cathedral*.

(e) Find in Longfellow's poems examples of all the different varieties of lyric.

(f) Select the lyric of Whittier's (or Bryant's, or Tennyson's) that you like best. To which class does it belong?

(g) Taking some tragedy of Shakespeare's that you have read, point out (1) what its theme is, (2) whose "mortal will" is represented as "at odds with fate," (3) in what part of the play you feel pity and terror, and (4) for what characters you have such feelings.

(h) Is Shakespeare's *Taming of the Shrew* farce or comedy proper? To which of these two classes does Goldsmith's *The Good-Natured Man* belong?

(i) Could the story of *Marmion* be used for a tragedy?

114. Versification. — Versification is the art of making verses; it deals with the mechanical side of poetry. In reading poetry aloud we notice a regular recurrence of accented and unaccented syllables. This is called *rhythm*. Prose has rhythm, but prose rhythm is not regular and uniform. *Metre* is the measure of rhythm. The smallest recurring combination of accented and unaccented syllables is called a *foot*. The smallest recurring combination of feet is called a *verse*. A verse is a line of poetry. The number of feet in English verse varies from one to eight. The number of feet in a line of verse determines its metre; the kind of foot employed determines the rhythm.

The principal feet occurring in English verse are *dissyllabic* and *trisyllabic*. Dissyllabic feet are (1) the *Iambus*, consisting of an unaccented followed by an accented syllable, as *suppóse*; it is the favorite foot in English poetry. (2) The *Trochee*, consisting of an accented followed by an unaccented syllable, as *mórning*. Trisyllabic feet are (1) the *Dactyl*, consisting of an accented syllable followed by two unaccented, as *édify*; (2) The *Anapest*, consisting of two unaccented syllables followed by one accented, as *persevére*. A foot may take in parts of two words. The accent of a foot coincides with the English word-accent.

Metre is doubly named: first from the kind of foot; secondly, from the number of feet in the line. Thus a line of one iambic foot is called iambic *monometer*; of two iambic feet, iambic *dimeter*; of three iambic feet, iambic *trimeter*; of four iambic feet, iambic *tetrameter*. In the following examples we use $\smile$ to indicate an unaccented syllable, and ' to indicate an accented syllable. The vertical lines mark off the feet.

Ī knôw | ā maíd | ēñ fáir | tō sēé, (iambic tetrameter)

Take cáre! (iambic monometer)

Shē cán | bōth fálse | āñd friēñd | lŷ bé, (iambic tetrameter)

Bēwáre! | Bēwáre! (iambic dimeter)

Hīs háir | ĩs crĭsp | āñd bláck | āñd lóng, (iambic tetrameter)

Hīs fáce | ĩs líke | thē tāñ (iambic trimeter)

A line of five iambic feet is called iambic *pentameter*. It is also known as *heroic measure*.

Wē líve | ĩñ deédz, | nōt yéars: | ĩñ thóughts, | nōt bréaths.

A line of six iambic feet is called iambic *hexameter*.
It is also known as *Alexandrine measure*.

The things | which Í | have seen | Í now | can see | no more.

A line of seven iambic feet is called iambic *heptameter*.

Now gło ry to | the Lord | of Hosts | from whom | all
gło | ries are.

A line of eight iambic feet is called iambic *octameter*.

Ō all | ye péo | ple, cláp | your hands | and with | triúm |
phánt voi | ces sing.

The words *monometer*, *dimeter*, *trimeter*, *tetrameter*, etc., are also used with the adjectives *trochaic*, *dactylic*, and *anapestic*, to tell how many trochaic, dactylic, or anapestic feet there are in a line. The following illustrate some of these:—

Dó not | shóot me, | Hí a | wá tha! (trochaic tetrameter)

Like a | high-born | maiden (trochaic trimeter)

Turning	}	(trochaic monometer)
Burning		
Changing		

Once up | on a | midnight | dreary | as Í | pondered | weak
and | weary (trochaic octameter)

Fancy viewing	}	(trochaic dimeter)
Joys en suing		

Thér's a blíss | b̃yōnd aíl | thát thē mīn, strel h̃as tōld
(anapestic tetrameter)

And wē cāme | tō thē Bōun | teōus Islē, | whēre thē
heaṽ|ēns lean lōw | ōn thē land (anapestic hexameter)

Touch hēr nōt | scōrnfully (dactylic dimeter)

Thínk ōf hēr | mōurnfully (dactylic dimeter)

This is thē | fōrest prī mēval; thē | mūrmūring | pīnes
and thē | hēmlocks (dactylic hexameter, last
foot incomplete)

Separating lines into the feet of which they are composed (as we have been doing) is called *Scansion*. Each line that we have scanned has consisted of only one kind of foot. Such lines are called *Pure*. Some lines show two kinds of feet. Such lines are said to be *Mixed*.

Óne ōf | thōse līt | t̃lē plā | cēs thát | h̃ave rún
(first foot, trochee; the rest, iambic)

Mēanwh̃ile ā | mīd thē | glōom b̃y thē | chūrch Ē | vāngēline |
língēred.

In this last, the second, fourth, and sixth feet are trochees, and the rest are dactyls. The line is *mixed trochaic and dactylic hexameter*.

Whēne'ér | ĩs spō kēn ā nō | blē thought
(third foot, anapest; the rest, iambic)

Frequently a line is *incomplete*, an unaccented syllable (most often at the end) being missing, its place being supplied by a pause.

Ín the | mǎrket | plǎce ǒf | Brúges | stǎnds the | belfrý |
 ǒld and | brǒwn .

This line is trochaic octameter, the last foot incomplete.

Gold! | Gold! | Gold! | Gold! (each foot incomplete)
 Bright and | yéllow, | hárd and | cǒld (last foot incomplete)
 Lístén mý | chǐldrén and | yǒu shǎll | héar
 (mixed ; and last foot incomplete)

Pauses occur naturally in verse as in prose ; the chief pause (if there is one) occurring in the body of a line is called the *caesura*. It may divide a foot, and does not usually come at the same place in successive lines. In the following examples we use double vertical lines to mark the caesura :—

Búild me | strǎight, || ǒ | wórtly | Mǎster!
 (dividing a foot)
 ǒ lyr | íc Lóve! || hálf-án | gél and | hálf-bírd
 (not dividing a foot)

The number of syllables and the length of time required to pronounce the separate syllables affect the rhythm of a line, in a marked degree. Long syllables predominating produce the effect of slowness ; short syllables, the effect of hurry and liveliness.

Alone, alone, all, all alone,
Alone on a wide, wide sea!

I sprang to the stirrup, and Joris, and he;
I galloped, Dirk galloped, we galloped all three.

Rhyme is correspondence of sound. It is most readily seen at the ends of lines, but occurs also within the lines. It is *assonantal* when the vowels alone correspond, in the rhyming syllables. It is *consonantal* when the final consonants also correspond. In the following, *thou* and *now* are *assonantal*; *last* and *past* are *consonantal* also.

Yet did I love thee to the *last*
As fervently as *thou*,
Who didst not change through all the *past*,
And canst not alter *now*.

Rhyme is seen *within* the first and third lines of the following:—

I bring fresh *showers* for the thirsting *flowers*
From the seas and the streams;
I bear light *shade* for the leaves when *laid*
In their noonday dreams.

Alliteration, a kind of rhyme, is the recurrence, at short intervals, of the same initial consonant.

And thistles, and nettles, and *darnels* rank,
And the *dock*, and the *henbane*; and *hemlock dank*.

Blank verse is verse without rhyme. In its perfect form it is a continuous metre of iambic pentameter

lines. It is the most elevated and dignified measure, and is used for the high themes of epic and drama. Read Portia's "The quality of mercy is not strained," etc. .

A *stanza* is a part of a poem consisting of a group of lines arranged according to a definite plan. Stanzas of the same poem are usually constructed alike.

Two consecutive rhyming lines constitute a *couplet*; a couplet is not usually referred to as a stanza. Three consecutive lines (usually, but not always, rhyming together) constitute a *Triplet* or *Tercet*.

A stanza of four lines rhyming alternately or otherwise is called a *Quatrain*. A quatrain of four iambic pentameters with alternate rhyme is called *Elegiac Stanza*. See *Gray's Elegy*. A quatrain of four iambic tetrameters is called *Long Metre*.

Awake, my soul, and with the sun
Thy daily stage of duty run;
Shake off dull sloth, and early rise
To pay the morning sacrifice.

A quatrain of four iambic trimeters with an additional foot in the third line is called *Short Metre*.

The world can never give
The bliss for which we sigh:
'Tis not the whole of life to live,
Nor all of death to die.

A quatrain of four iambic tetrameters alternating with three is called *Common Metre*, or *Ballad Metre* (because a favorite in ballads).

When all Thy mercies, O my God,
 My rising soul surveys,
 Transported with the view, I'm lost
 In wonder, love, and praise.

Long, short, and common metre are the favorite hymn-stanzas. Five-line stanzas (Shelley's *To a Skylark*) and six-line stanzas (Longfellow's *The Village Blacksmith*) are also used. The seven-line stanza of iambic pentameter is called *Chaucerian stanza* (because used by Chaucer), or *Rhyme Royal* (because adopted by King James I of Scotland). In this the first four lines are an alternately rhyming quatrain; the fifth line rhymes with the fourth, and the last two lines form a couplet. *Ottava Rima* is an eight-line stanza of iambic pentameter, the first six lines rhyming alternately, the last two lines having no rhyme (Byron's *Don Juan*). The *Spenserian stanza*, invented by the author of the *Faery Queene*, consists of nine lines, the first eight being iambic pentameters, and the ninth an Alexandrine (iambic hexameter); the first and third lines rhyming together; also the second, fourth, fifth, and seventh; also the sixth, eighth, and ninth. Burns used this stanza in the *Cotter's Saturday Night*.

A *canto* consists of a number of stanzas which together make up a natural division of a long poem. Scott's *Lady of the Lake* has six cantos.

The *Sonnet* is a lyric of fourteen iambic pentameter lines arranged according to a prescribed order of rhyme, and usually restricted to the expression of a single sentiment. Mr. R. W. Gilder shows the strict order

of rhymes in the following; the column of letters to the right indicating the scheme of end-rhymes:—

OCTAVE	Quatrain	What is a sonnet? 'Tis a pearly shell	<i>a</i>
		That murmurs of the far-off murmuring sea,	<i>b</i>
		A precious jewel carved most curiously;	<i>b</i>
		It is a little picture painted well.	<i>a</i>
	Quatrain	What is a sonnet? 'Tis the tear that fell	<i>a</i>
		From a great poet's hidden ecstasy;	<i>b</i>
		A two-edged sword, a star, a song — ah me!	<i>b</i>
		Sometimes a heavy-tolling funeral bell.	<i>a</i>
SESTET	Tercet	This was the flame that shook with Dante's breath,	<i>c</i>
		The solemn organ whereon Milton played,	<i>d</i>
		And the clear glass where Shakespeare's shadow falls:	<i>e</i>
	Tercet	A sea this is — beware who ventureth!	<i>c</i>
		For like a fiord the narrow floor is laid	<i>d</i>
		Deep as mid-ocean to sheer mountain walls.	<i>e</i>

Sonnet writers do not hold uniformly to this scheme of rhyme-order. Wyatt, Surrey, Shakespeare, Milton, and other sonneteers since their time, show a variety in the number and order of rhymes.

115.

Assignments.

(a) Name the poem you like best. In what metre is it written? Scan the first four lines.

(b) Open at random a volume of Longfellow's poems. Scan the first stanza of four successive poems. Name the metres.

(c) What was Poe's favorite metre? Bryant's? Thackeray's? Emerson's? Pope's?

(d) How many different kinds of metre can you find in the poems in this book?

(e) Find in this book two examples of the sonnet. What is the scheme of the end-rhymes?

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